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EDITH THORNTON

✓ in
✓ "FAIR PLAY" ✓

Story by
John Francis Natteford

THE MOST ABSORBING STUDY IN THE WORLD IS THE HEART OF A WOMAN
IN LOVE.

YESTERDAY'S LOVE WAS AN AFFAIR OF CANDLE LIGHT AND DRAWINGS
ROOMS.

(Dissolve in - drawing room illustration with candles)

TODAY THE DRAMA OF LOVE IS PLAYED IN A MAN'S WORLD, WHERE THE
MODERN GIRL IS A HELP-MATE LONG BEFORE SHE BECOMES A WIFE.

(Holding drawing room illustration for beginning of title,
dissolve it to office illustration behind the words, and
hold this until you FADE OUT)

1. INT. ELLIOTT'S OFFICE FULL SHOT FADE IN
In this shot we put over that the office is brand new and of
the highest class. A big, beautiful, luxurious office, into
which the janitor of the office building and his helpers (bits
for this scene only) are bringing the new furniture. The
janitor is carefully supervising the introduction and setting
up of Elliott's magnificent desk. In a back corner, away from
the windows, a little stenographer's desk is already set up.
As the janitor orders his men to be careful, and they tenderly
set up the big desk and remove the quilts in which it was
swathed, Norma enters, stops, and looks.

FOR FIVE YEARS NORMA KEITH HAS HELD THE POSITION OF SECRETARY
TO A RISING YOUNG CRIMINAL LAWYER.

NORMA..... EDITH THORNTON

2. INTERIOR OF OFFICE -- Close up of Norma
For contrast to later scenes, her makeup and costume are
"strictly business". Not mannish, but she pays much more
attention to her work than her clothes. She is looking
around with the ecstasy of a child discovering the tree
on Christmas morning, pleased and happy. There are bundles
in her arms. Then her expression changes to one of acute
concern as she sees something wrong.
3. INTERIOR OF OFFICE - Medium shot on men
Norma enters to them, very much worried, and says to janitor:

TITLE: "HE MUSTN'T FACE THE LIGHT -- IT'S BAD FOR HIS EYES."

TITLE:
3
Cont'd.

INTERIOR OF OFFICE - MEDIUM SHOT OF BOTH
He puts the picture down on the desk, sighs, and sits down.
BRUCE ELLIOTT JUST APPOINTED GENERAL COUNSEL FOR THE
She is very earnest about it. Janitor orders men to turn the
desk around so that back will be toward window. While they are
doing so, the janitor looks over to

10. INTERIOR OF OFFICE - Close up of Bruce
A prematurely aged young man, intense, a little selfish,
4. INTERIOR OF OFFICE - his angle on little stenographer's desk
little vain with the vanity of a man who has made such a
in corner - dimly illuminated, with electric light bulb
man as a woman's first interest. He looks down at the desk and
swinging suggestively over it.
shows curious interest as he picks up the little package.
He opens it and we show

5. INTERIOR OF OFFICE - Close shot of Norma and janitor,
She looks over to where he is looking, and realizes what is
11. passing through his mind. Worried about her boss's eyes --
but not kicking about the little desk in the dark corner for
herself. He looks at Norma understandingly. She sees that
he has penetrated the sentimental interest which made her so
solicitous of her employer's comfort. Her eyes fall in a
mute confession of her interest in him.

12. Back to closeup: Bruce looks at the picture, then off, thinking
back to his beginnings and struggles.

6. INTERIOR OF OFFICE - Full shot
The janitor and his men, having finished, exit. Norma crosses
12. to the large desk with her bundles and begins opening them.

12. INTERIOR OF OFFICE - Full shot
Norma watching him. He looks questioningly over to her, and
she crosses to him.

7. INTERIOR OF OFFICE - Medium shot of Norma
As she opens the bundles and takes out brand new desk set;
13. blotter, inkpot, penholder, etc., and a bottle of ink. She
fills the ink stand from the bottle and shows her love by the
careful way she arranges the desk set on the desk. Finishing
she takes from her bag the little picture wrapped in paper.

TITLE: "I HAD IT TAKEN WHEN WE MOVED AWAY FROM THE LITTLE PLACE
WHERE YOU BEGAN."

8. INTERIOR OF OFFICE - Close shot of Norma
Looks affectionately at the little package, takes a brand new
pen, dips it in the new ink, and writes on the package

He nods, smiles, and looks away into the past. But he is
selfish and his thoughts are not of the part she played in
Insert her handwriting -- only of the struggles. Then he thinks of
her, looks at her, she smiles and so does he. He remarks:

CONGRATULATIONS
NORMA

TITLE: "REMEMBER WHAT A STRUGGLE WE HAD TO GET OUT OF THERE --
Back - She hears Bruce approaching, and looks up as he enters.
THE YEARS WHEN I COULDN'T EVEN PAY YOUR SALARY?"

9. INTERIOR OF OFFICE - Full shot
Bruce Elliott, her employer, enters, nods smilingly to her, hangs
up his hat (we had just assumed this is summer time) and
crosses to his desk as he modestly crosses to her, not caring to
have him see her arranging his. As he looks at his desk, she
turns, watching him for some signs of appreciation of her
thoughtful care -- revealing in her eyes the love she modestly
conceals when face to face.

14.
TITLE:

INTERIOR OF OFFICE - Medium shot of both
He puts the picture down on the desk, sighs, and sits down.
BRUCE ELLIOTT, DISAPPOINTED GENERAL COUNSEL FOR THE
JEWELER'S BOARD ON TRADE, looks a little sorry for himself, and says:

10.
TITLE:

"NOW THAT THE FIGHT IS OVER, AND I'M AT THE TOP IT'S LEFT ME --
INTERIOR OF OFFICE - Close up of Bruce
A prematurely aged young man, intense, a little selfish, a
little vain with the vanity of hard-won success -- such a
man as a woman might flatter. He looks down at the desk and
does not appreciate Norma's thoughtful care of his needs, but
shows curious interest as he picks up the little package.
He opens it and we show

TITLE:

11.

"WE HAVE NOTHING IMPORTANT EXCEPT THE BOULTON CASE -- AND I CAN
TAKE CARE OF THAT WHILE YOU GO AWAY FOR A WEEK'S REST."
INTERIOR OF OFFICE - Close up of picture
A little dingy law office such as might have existed in a
deserted alley off the busy lower West side.
Bruce likes the idea, plays with it, and has tentatively decided
when he asks her:

12.

Back to closeup: Bruce looks at the picture, then off, thinking
back to his beginnings and struggles.

TITLE:

"IF YOU CAN LOCATE THOSE GEMS AS EASILY AS YOU'VE DONE IT
BEFORE -- I COULD GO AWAY UNTIL THE TRIAL COMES UP."

12.

INTERIOR OF OFFICE - Full shot
Norma watching him. He looks questioningly over to her, and
she crosses to him and replies:

13.
TITLE:

INTERIOR OF OFFICE - Close shot of both -- I'D GOING TO RUN
He indicates the picture, and she explains:

TITLE:

"I HAD IT TAKEN WHEN WE MOVED AWAY FROM THE LITTLE PLACE
WHERE YOU BEGAN." He says,
just to prove that he cares something for
her, that she is more to him than a machine, more perhaps than
he realizes:

TITLE:

He nods, smiles, and looks away into the past. But he is
selfish and his thoughts are not of the part she played in
his success -- only of the struggles. Then he thinks of
her, looks at her, she smiles and so does he. He remarks:

TITLE:

"REMEMBER WHAT A STRUGGLE WE HAD TO GET OUT OF THERE
THE WEEKS WHEN I COULDN'T EVEN PAY YOUR SALARY?" He picks
up the picture and puts it in the
call he says:

TITLE:

She nods, and we feel that she was glad to go without the
salary and that, after the embarrassment of the first time,
he took her willingness for granted.

As he looks up we FADE OUT

14. NORMA CARRIED ON HER CRIMINAL INVESTIGATIONS FROM A LITTLE INTERIOR OF OFFICE. Medium shot of both. He puts the picture down on the desk, sighs, and sits down. She is concerned at his apparent weariness and asks what is the matter. He looks up, a little sorry for himself, and says:

15. INT. NORMA'S BEDROOM. FULL SHOT. FADE IN. IT HIT Gas light flickering from a naked flame provides the source of illumination. An old iron bed, a broken chair, and a crazy dresser with cracked mirror are the furnishings. Norma is just putting the finishing details of her make up on at the mirror -- she dabs her nose chalky -- then wipes it off again. Best not to exaggerate. She hears rap at door, crosses and opens it. Detective enters. Norma takes the title, doesn't like his condition, and suggests:

16. TITLE: "WE HAVE NOTHING IMPORTANT EXCEPT THE BOULTON CASE -- AND I CAN TAKE CARE OF THAT WHILE YOU GO AWAY FOR A WEEK'S REST." He inquires and asks who he is. He takes badge from vest pocket and flashes it. She smiles and asks him to sit down. He removes his hat and sits on the rickety chair. Bruce likes the idea, plays with it, and has tentatively decided when he asks her:

17. INT. NORMA'S BEDROOM. Close shot both. Norma asks: "IF YOU CAN LOCATE THOSE GEMS AS EASILY AS YOU'VE DONE IT BEFORE -- I COULD GO AWAY UNTIL THE TRIAL COMES UP."

TITLE: "YOU KNOW THE BOULTON CASE?" Norma nods confidently and replies: The detective nods. Norma says:

TITLE: "I'VE HAD A TIP ON THE BOULTON DIAMONDS -- I'M GOING TO RUN IT TOWN TONIGHT."

He takes it quite as a matter of fact that she will. She assures a little hesitantly, just to prove that he cares something for her, that she is more to him than a machine, more perhaps than he realizes:

18. INT. NORMA'S BEDROOM. Full shot. "I HATE TO LEAVE YOU ALONE TO DO SUCH DANGEROUS WORK, NORMA, BUT"

TITLE: He waits for her to urge him to go, and she does. He picks up the telephone and after the usual business of putting in the call he says:

19. TITLE: "RESERVE A CHAIR TO ATLANTIC CITY, ON THE NEXT TRAIN, FOR ME ELLIOTT." As he hangs up we FADE OUT

20 NORMA CARRIED ON HER CRIMINAL INVESTIGATIONS FROM A LITTLE
IN ROOM ON THE EAST SIDE. dancer, Bull's table in background.
The dancer wears no special costume, which makes her abandoned
dancing more intriguing, as she has to lift an ordinary skirt
pretty high. She is smiling as she dances -- she smiles at
Charlie, and he smiles back at her.
15 INT. NORMA'S BEDROOM FULL SHOT FADE IN NIGHT
Gas light flickering from a naked flame provides the source of
illumination. An old iron bed, a broken chair, and a crazy
21 dresser with cracked mirror are the furnishings. Norma is just
putting the finishing details of her make-up on at the mirror --
she dabs her nose chalky -- then wipes it off again. Best not to
exaggerate. She hears rap at door, crosses and opens it.
Detective enters.

TITLE 16 INT. NORMA'S BEDROOM Medium shot at door:
Detective, typical plain clothes man, enters. Norma looks at
him inquiringly and asks who he is. He takes badge from vest
22 pocket and flashes it. She smiles and asks him to sit down.
He removes his hat and sits on the rickety chair.
Knowing the dancer indifferently. She isn't so good, and he
knows it.

17 INT. NORMA'S BEDROOM Close shot both.
23 Norma asks, an expert in the gentle art of swindling wholesale
jewelers

TITLE "YOU KNOW WHO WE'RE AFTER?"
INT. PETRO'S Close shot Charlie.
His eyes glowing as he watches the girl and beats time to the
Jazz. The detective nods. Norma says:
Inviting her to sit beside him.

TITLE "I'LL SIGNAL YOU IF HE HAS THE STONES ON HIM."
24 INT. PETRO'S Close shot dancer.
Smiling at Charlie and signalling back "When I'm through."
She dances on.
He nods and makes a suggestion, which she rejects. She assumes
the leadership of the expedition, and tells him what to do. He
takes his orders obediently.

25 INT. PETRO'S Medium shot both, Bull and Charlie.
Charlie looks back from the dancer and begins to figure on the
money he's going to need soon. He leaves over and says to Bull,
18 INT. NORMA'S BEDROOM Full shot.
Norma looks at her wrist watch, snatches up her hand bag and
vanity case, and we FADE OUT as they exit.

TITLE P. IN PETRO'S -- WHERE THE ARISTOCRACY OF THE UNDERWORLD GATHER
TO DANCE AND DINE.
Charlie takes the idea -- five thousand -- and
shakes his head in contempt of the amount. Bull smiles quietly
and lets it stay. He never raises the question.

19 INT. PETRO'S--FULL SHOT-FADE IN-NIGHT
This set need not be generously large, as an air of cosy intimacy
26 will help the action. All of the crooks present are high class.
As we fade in, the entertainer of the place, a full blown beauty
of more charm than modesty, is dancing. The rag-time kid with the
conventional cigarette is pounding out jazz at the piano.

27

INT. PETRO'S Close shot at table.

20

The girl sits down opposite Charlie. Waiter appears and she
INT. PETRO'S Medium shot dancer, Bull's table in background.
The dancer wears no special costume, which makes her abandoned
dancing more intriguing, as she has to lift an ordinary skirt
pretty high. She is smiling as she dances -- she smiles at
Charlie, and he smiles back at her.

26

INT. PETRO'S Full shot of place.

21

Anne enters and goes to center of set, looking around at the
INT. PETRO'S Medium shot on Bull and Charlie.
Bull recognizes her with pleasure.
Finishing their dinner with coffee in demi-basses as they watch
the dancer. Charlie very interested and animated; Bull watching
stolidly, as he would watch any other entertainer doing her stuff.

29

INT. PETRO'S Medium shot at table.

TITLE

Bull greets Anne with the effusiveness of his honest affection.
Bull MONO. A BAKER TO THE WORLD
She really takes him. Charlie looks up from his Jane, sees Anne,
a stranger, and rises. Bull says:

22

INT. PETRO'S-CLOSE SHOT BULL.

TITLE

Watching the dancer indifferently. She isn't so good, and he
knows it. ANN.

23

Charlie says he is honored and turns to introduce his companion
Charlie MONO. an expert in the gentle art of swindling wholesale
jewelers. Anne realizes that the girl is Charlie's pickup, and does
not conceal her distaste. Bull indicates Anne and says:

TITLE

INT. PETRO'S Close shot Charlie.

His eyes glowing as he watches the girl and beats time to the
Jazz. He crooks a finger suggestively, looking over at her
inviting her to sit beside him.

24

He finishes with an expressive gesture of "zip-zone!" Anne smiles
modestly at his praise. He seats her.
INT. PETRO'S Close shot dancer.
Smiling at Charlie and signalling back "When I'm through."
She dances on.

30

INT. PETRO'S Close shot Anne and Bull.

25

He leans over, happy to be with the girl he loves, and says:
INT. PETRO'S Medium shot both, Bull and Charlie.
Charlie looks back from the dancer and begins to figure on the
money he's going to need soon. He leans over and says to Bull,
quietly:

TITLE

"HONEST, BULL, WHAT'S THE MOST YOU'LL GIVE ME FOR THE STONES?"
of a stall. She says:

TITLE

Bull takes the title, thinks a minute, smiles quietly, and holds
up five fingers. Charlie takes the idea -- five thousand -- and
shakes his head in contempt of the amount. Bull smiles quietly
and turns away. He never raises his quotations.
Bull gets the title and smiles wisely. He replies with nothing
but kindness:

26

INT. PETRO'S Full shot.

The dancer finishes her act with a wiggle. As spectators applaud,
she crosses and sits down beside Charlie, who makes room for her.

She shakes her head and he is properly sympathetic. The waitress
enters with the coin and hands it to her. She passes it over to

27

INT. PETRO'S Close shot at table. The girl sits down opposite Charlie. Waiter appears and she orders over her shoulder. Charlie makes "fresh" advances and kids the girl, who replies in kind. Bull looks at them and feels lonely.

28

31

INT. PETRO'S Full shot of place. Anne enters and goes to center of set, looking around at the guests for familiar faces. Bull recognizes her with pleasure. He rises. Anne, smiling, crosses to him. Charlie, offended, exclaims: finishes aspiel, and shakes her head.

29

TITLE

INT. PETRO'S Medium shot at table. Bull greeting Anne with the effusiveness of his honest affection. She really likes him. Charlie looks up from his Jane, sees Anne, a stranger, and rises. Bull says: He reaches into his pocket and takes out a paper, unfolds it, and shows her (flash closeup) a handful of cut and polished diamonds, then unset.

TITLE

"CHARLIE, IT'S A PRIVILEGE TO MEET THE SLICKEST GIRL ALIVE -- FADEAWAY ANNE."

32

INT. PETRO'S Closeup Anne. Charlie says he is honored and turns to introduce his companion, with "Let me present Miss --" The Dancer has to volunteer her name. Anne realizes that the girl is Charlie's pickup, and does not conceal her distaste. Bull indicates Anne and says:

33

TITLE

INT. PETRO'S Close shot Anne and Bull. Anne looks up from the stones -- too late. Bull is watching her. She realizes that his eyes are on her and that it is too late for THIS MORN' COULD GIVE YOU AND A LESSONS IN GETTING OUT OF A JAM. SHE'S NEVER BEEN CAUGHT. THE WAITER WILL BE -- HE JUST FADES AWAY." Bull dismisses the waiter with her order. He turns to her with a gesture and says; indicating Charlie and his diamonds, in a low voice: He finishes with an expressive gesture of "zip-gone!" Anne smiles modestly at his praise. He seats her.

TITLE

"YOU CAN PICK THE ONE YOU'D LIKE TO WEAR, ANNE."

30

INT. PETRO'S Close shot Anne and Bull. He leans over, happy to be with the girl he loves, and says: Anne directs surprise at the offer. Bull explains:

TITLE

"I'll take my price tomorrow -- when he's broke." "I've missed you -- where'd you go?" Anne shakes her head and thanks him as --

Anne takes the title and toys with her napkin while she thinks of a stall. She says:

34

TITLE

INT. PETRO'S Medium shot. The waiter enters with her order and serves her. Charlie and the girl kidding each other in the background. Bull studies them as Anne tastes her drink. The waiter exits.

Bull gets the title and smiles wisely. He replies with nothing but kindness:

35

TITLE

INT. PETRO'S Close shot Anne and Bull. Bull looks over from Charlie and his girl with disgust at a part of "IT WAS NONE OF MY BUSINESS. MAKE A GOOD HAUL!" He looks sort of as he leans over to her and says:

She shakes her head and he is properly sympathetic. The waiter enters with the menu and hands it to her. She passes it over to

TITLE

Bull, telling him to order for her, and while he is studying the menu, she glances over at the couple opposite -- then watches them intently. She is surprised. Bull nods solemnly and adds: "Don't worry, she's not a spy."

31 INT. PETRO'S Close shot Charlie and his girl.
TITLE Charlie is telling the girl what a good time he could show her. She is listening with cynical disbelief. She laughs as he finishes a spiel, and shakes her head. Charlie, offended, exclaims:
36 INT. PETRO'S Closeup Anne.
TITLE She is living her life as a spy on "the class" in this place, but Bull's love touches her, and she forgets that she is playing. "YOU DON'T THINK I COULD SHOW YOU THE TOWN NO LOOK AT THESE, SISTER!" sympathetically.

37 He reaches into his pocket and takes out a paper, unfolds it, and shows her (flash closeup) a handful of cut and polished diamonds, unset. Bull's close up of Anne and Bull.
TITLE He takes her refusal with a good grace -- a small loser. He asks after an instant's reflection:

32 INT. PETRO'S Closeup Anne.
TITLE She sees the stones and takes the sight of them big. They look like the evidence -- and lost -- in the Boulton case.

33 She takes the title, thinks and nods. He is not surprised. INT. PETRO'S Close shot Anne and Bull. He's a regular guy? Anne looks up from the stones -- too late. Bull is watching her. She realizes that his eyes are on her and that it is too late for pretence. She smiles wisely, as though taking him into her confidence. Bull dismisses the waiter with her order. Then turns to her with a gesture and says, indicating Charlie and his diamonds, in a low voice:

34 TITLE The tragedy of it shows on her face as she finishes. Bull is "YOU CAN PICK UP ONE OF YOU'D LIKE TO WEAR ANNE." What a man could have Anne's love and not even know she's alive. Then he shakes his head sympathetically and murmurs "that's tough." Anne's face. Anne affects surprise at the offer. Bull explains:

35 "He'll take my price tomorrow -- when he's broke." indicating the girl with Charlie. Anne shakes her head and thanks him as he up -- flashy clothes, perhaps, or perhaps the uniform of a ship's steward. He crosses to a taut waiter in foreground and, after a careful look around, says out of the side of his face:

34 INT. PETRO'S Medium shot.
TITLE The waiter enters with her order and serves her. Charlie and the girl kidding each other in the background. Bull studies them as Anne tastes her drink. The waiter exits.

35 He hands the waiter a sample and waiter exits.
39 INT. PETRO'S Close shot Anne and Bull.
40 Bull looks over from Charlie and his girl with disgust at that sort of thing. Smiles at Anne. His face softens as he leans over to her and says: Medium shot at table.
TITLE Anne looks up, sees detective, and knows he's not a regular. Bull's eye's off of her. She asks him for a cigarette. He picks up a pack, looks at it, and says: "I'll be on your side of the deadline?"
TITLE "ANNE, DO YOU KNOW I'M THE RICHEST MAN ON OUR SIDE OF THE DEADLINE?"

40 INT. PETRO'S Closeup of Detective watching.

41 INT. PETRO'S CLOSUP ANNE.
 Anne takes the little match, surprises Bull and says "I've got to go to the bathroom." Then Bull's hand enters with flaming match and she lights the cigarette.

TITLE 42
 36 "AND I'D GIVE MY LAST CENT JUST TO KNOW THAT YOU CARED FOR ME."
 INT. PETRO'S Medium shot detective.
 Watching her. He closes one eye and opens it again. Waiter enters with his, closeup Anne's cigar and tells him the boss would like to see her. She is in a life. The detective, the boss, the place, but Bull's love touches her, and she forgets that she is playing a part. Her eyes dim, and she looks down shakes her head sympathetically.

43 INT. PETRO'S Close shot at table.
 Anne puts down the cigarette, finishes her drink, looks around with apparent disgust, and says:
 37 INT. PETRO'S Close shot Anne and Bull.
 He takes her refusal with a good grace -- a game loser.
 He asks after an instant's reflection:
 TITLE "LET'S TAKE THE AIR, BULL."

TITLE
 44 IT'S A TRAGEDY, SOMEBODY ELSE'S audience that she wants to get him away before the raid. Bull smiles and shakes his head -- he wants to stick by Charlie and the diamonds.
 She takes the title, thinks and nods. He is not surprised.
 He says, speculatively: "Of course, he's a regular guy?"
 Anne leans forward, entirely out of the part she is playing, and replies: Medium shot.
 The rag-time kid swaggers over to the piano and hits it with everything, but his feet.

TITLE
 45 "HE DOESN'T EVEN KNOW I'M ALIVE."
 INT. PETRO'S Full shot, table in foreground.
 The tragedy of it is that she is the face of the finish. Bull is amazed at this -- it is incredible to him that a man would have a love and not even know she's alive. Then he shakes his head sympathetically and murmurs "that's tough." Anne sighs.

38 INT. PETRO'S Close shot at entrance.
 The waiter's arrival shot. is suddenly bowled over as the cops rush in. He recognizes the face of the detective as he enters in a crook's makeup -- flashy clothes, perhaps, or perhaps the uniform of a ship's steward. He crosses to a tough waiter in foreground and, after a careful look around, says out of the side of his face: PETRO'S Full shot. Charlie and girl in foreground.
 47 Charlie tries to pull a gun and the detective rushes into the shot and slugs him. Charlie falls.

TITLE
 48 "ASK YOUR BOSS IF HE WANTS TO BUY TEN TH USAND "HOT" CIGARS."
 INT. PETRO'S Close shot Anne and Bull.
 He hands her the match and says "Bull's out" as she says that they have Charlie with the loot.

39
 49 INT. PETRO'S Medium shot at table.
 Anne looks off, closeup detective, and knows that she has to get Bull's eyes and centering she asks him for a cigarette. She produces case, gives her one, and lights match for her.

40 INT. PETRO'S Closeup of Detective watching.
50 INT. PETRO'S D.D. SHOTS.
Ad lib dimly seen fight in dark, with revolver shots spurting,
while Bull and Anne escape.
41 INT. PETRO'S CLOSEUP ANNE.
Cigarette unlit in her mouth. Her eyes veer expressively over to
Charlie. Then Bull's hand enters with flaming match and she
lights the cigarette. Night.
51 Anne runs out of hallway and ducks into adjoining hallway.
Bull and cop enter fighting from hallway and fight out of shot.
42 INT. PETRO'S Medium shot detective.
Watching her. He closes one eye and opens it again. Waiter
enters to him, hands him the cigar and tells him the boss wouldn't
take them as a gift. The detective, apparently sore, exits.
52 Bull and cop fight behind bar and wagon -- we lose sight of them
for a moment -- then Bull backs out of shot, looks at prostrate
cop, and exits.
43 INT. PETRO'S Close shot at table.
Anne puts down the cigarette, finishes her drink, looks around
with apparent disgust, and says:
53 "LET'S TAKE THE AIR, BULL."
TITLE
It is apparent to the audience that she wants to get him away
before the raid. Bull smiles and shakes his head -- he wants to
stick by Charlie and the diamonds.
TITLE
EXT. ROYAL'S SON SMILES DOWN AT HIS CHINESE LAWYER,
DISTINGUISHED AT TLAHIC CITY.
44 INT. PETRO'S Medium shot.
The ragtime kid swaggers over to the piano and hits it with
everything but his feet.
54 Elliott is seated in a stouter chair on the hotel veranda, with
a vacant chair beside him, and on the other side a table, atop of
which is a drink as in foreground. A little away from him are
45 Dancers come out and begin to do their stuff -- crooks and their
friends. Charlie and his girl rise. Bull looks invitingly
at Anne -- or she might invite him -- and they rise and dance.
55 EXT. CLOSE SHOT Elliott.
Apparently reading the little book intently. His brow is
furrowed as he bends forward in the effort of concentration.
46 INT. PETRO'S Close shot at entrance.
The waiter near the door is suddenly bowled over as the cops rush
in -- half a dozen, headed by the detective.
56 EXT. CLOSE SHOT cross street pizza booth.
47 INT. PETRO'S Full shot. Charlie and girl in foreground.
Charlie tries to pull a gun and the detective rushes into the
shot and slugs him. Charlie falls.
58 EXT. CLOSE SHOT. He gives a slight satisfaction, picks
up his drink, sits it down back to him, and exits.
48 INT. PETRO'S Close shot Anne and Bull.
Anne's face and her smile over Bull's shoulder as she sees that
they have Charlie with the loot.
59 INT. PETRO'S Medium shot. Thane and Rita.
Seated at a card table. Thane is reading the newspaper.
60 INT. PETRO'S Closeup hand and switch.
Just a man's hand entering and pulling an electric switch open.

59 EXT. HOTEL VERANDA Closeup Thane.
50 PINKIE, PETRO'S D. R. SHOTS, interests him and looks up from his paper.
Ad lib dimly seen fight in dark, with revolver shots spurring,
while Bull and Anne escape.

TITLE RITA THANE, HIS SISTER -- IF ONE COULD TO BELIEVE THE HOTEL
REGISTRY.

51 EXT. PETRO'S Medium shot. Night.
Anne runs out of hallway and ducks into adjoining hallway.
Bull and cop enter fighting from hallway and fight out of shot.

59 Anne watches. RITA Close shot Rita.
A woman would swear that she is older than Elliott. But not a
man. She is such a woman as Rita Haldi plays, the personifica-
tion of sex appeal. She looks sideways at Dickie to make sure
52 EXT. CURB Patrol wagon on. make the solitaire come out.
Bull and cop fight behind patrol wagon -- we lose sight of them
for an instant -- then Bull backs out of shot, looks at prostrate
60 cop, and runs. Bull shot.
Shows a couple of other guests loitering about in characteristic
attitudes. Page enters to them first, with telegram on tray.
Than and his sister looks over, interested. Cut in title

53 EXT. PETRO'S Full shot.
Anne watching sees cop bring Charlie first, then other prisoners,
and they are loading them into the wagon (truck) as we

as boy pages him. Bruce beckons to the boy, she goes down and
FADE OUT tele. van.

TITLE NEXT MORNING'S SUN SHINES UPON AN EMINENT CRIMINAL LAWYER,
61 HERBERTO AN ATLANTIC CITY. Bruce and boy.
Boy enters to him. Bruce gives him a coin, takes the wire, and
opens it. He reads

54 EXT. HOTEL VERANDA FULL SHOT FADE IN
Elliott is seated in a steamer chair on the hotel veranda, with
a vacant chair beside him, and on the other hand a table, atop of
which is such a drink as lemonade. A little away from him are
Thane and Rita. Elliott is busy apparently reading a small book.

He pockets the telegram with an expression of pleased satisfaction
and picks up the cross word puzzle book -- the last worry is off
55 EXT. HOTEL VERANDA Close Shot Elliott.
Apparently reading the little book intently. His brow is
furrowed and he bends forward in the effort of concentration.
Then his face breaks into a delighted smile as we cut to

60 EXT. HOTEL VERANDA Medium shot Thane and Rita.
He looks over to her, his face commanding. She looks up from
her cards and elevates her brows. He says, indicating the
66 EXT. HOTEL VERANDA Closeup cross word puzzle book.
Elliott's hand with pencil filling in the word "enzyme"

TITLE "THE CLEVEREST YOUNG MAN AT 'THE B' KERS'"
BACK to close shot. He leaves a sigh of satisfaction, picks up
his drink, sips it, and goes back to the puzzles. Rest and
recuperation --- we have the story.
He takes the title, flashes a glance over at Bruce, and nods,
anxious to hear more. Thane says:

EXT. HOTEL VERANDA Medium shot, Thane and Rita.
Seated at a card table. Thane is reading the newspaper.
Rita is playing solitaire, showing a lot of diamonds. Introduce

TITLE DICKIE THANE, THE CLEVEREST YOUNG MAN AT "THE B' KERS".....

59 EXT. HOTEL VERANDA Closeup Thane.
Finished an item which interests him and looks up from his paper with a thoughtful expression. He is younger than Elliott.

TITLE RITA THANE, HIS SISTER -- IF ONE COULD TO BELIEVE THE HOTEL REGISTER.

59 EXT. HOTEL VERANDA Close shot Rita.
A woman would swear that she is older than Elliott. But not a man. She is such a woman as Nita Naldi plays, the personification of sex appeal. She looks sideways at Dickie to make sure he isn't looking and cheats to make the solitaire come out.

60 EXT. VERANDA Full shot.
Shows a couple of other guests lolling about in characteristic attitudes. Page enters to them first, with telegram on tray. Than and his sister looks over, interested. Cut in title

63 TITLE
"BRUCE ELLIOTT!" Rita pretends interest in her cards, butest, she glances over to them, as Thane crosses to Bruce and asks for a light.

as boy pages him. Bruce beckons to the boy, who comes over and gives him telegram.

64 EXT. VERANDA Medium shot, Thane and Dickie.
Dickie chatting with Thane -- yes, he arrived yesterday -- no ill.

61 EXT. VERANDA Close shot Bruce and boy.
Boy enters to him. Bruce gives him a coin, takes the wire, and opens it. He reads.

INSERT BRUCE ELLIOTT, THE BEARER, ATLANTIC CITY, N.J.
CHARLES M. CLERK ARRESTED AT CLUB INTIME LAST NIGHT BOULDER DIAMONDS RECOVERED RECORDS NORMA

62 EXT. VERANDA Medium shot Thane and Rita.
He leans over to her, his face commanding. She looks up from her cards and elevates her brows. He says, indicating the newspaper:

Soon after Elliott's return to New York.

TITLE "BRUCE ELLIOTT HAS JUST BEEN APPOINTED SENIOR COUNSEL FOR THE JEWELERS' BOARD OF TRADE."

67 EXT. VERANDA Medium shot Thane and Rita.
She takes the title, flashes a glance over at Bruce, and nods, anxious to hear more. Thane says:

TITLE "HE IS A BACKSLIDER -- AND HIS SALARY IS REPORTED AS SIXTY THOUSAND A YEAR." Norma looks at him anxiously, concerned for his health. He nods her concern and smiles, grateful for her solicitude. She says:

TITLE "NOW THAT YOU'RE RESTED, YOU MUSTN'T BECOME RUN DOWN AGAIN."
She is thoughtful, tempted. Then she shakes her head and exclaims:

TITLE: "IT WOULD BE WISE TO WORK A LAWYER."
She shakes his head and assures her that he will be a real. She is not satisfied with his promises and insists:

He is a little impatient at her timidity. Looks at Elliott
TITLE "PROMISE ME THAT YOU'LL TAKE SOME RECREATION -- THAT YOU'LL GO TO
THE THEATRE THIS EVENING."

He is reluctant. She insists. He promises, very solemnly, satisfying her concern for him. She, pleased with his promise, picks up the letter and turns to go. He touches her arm. She thinks -- thinks of what a lot of money sixty thousand is -- and nods. Thane puts the paper down, pulls out a cigar, and look at it thoughtfully.

YOU'RE TIRED TOO, NORMA. SHALL WE GO TOGETHER?"

63 EXT. V. ROAD. Full shot. Thane rises, and Rita pretends interest in her cards, but steals glances over to them, as Thane crosses to Bruce and asks for a light.

64 EXT. BARBARA'S - medium shot, Thane and Dickie.
Dickie chatting with Thane -- yes, he arrived yesterday -- so did
Dickie and his sister -- would Thane join them in a dip that
afternoon -- certainly. Dickie indicates his sister and would
like to present her.

EXT. VERANDA. Full shot.
Thane rises and accompanies Dickie. They cross to Rita.
[The scene then continues with dialogue and actions, but the text is heavily obscured and mostly illegible.]

66 EXT.. VERANDA. Medium shot at table.
Thane presents Rita to Bruce. She gives him her hand. They chat. Thane looks at his watch -- has an engagement -- and is excused by Rita. Bruce sits down, and shows that he is very much taken with Rita's physical perfections as she exerts her arts in a subtle, unobtrusive way to please him. On this meeting, from which the audience will build as fast as we can

71
"HADY OUT. Full shot.
The soldiers naturally who wishes to see Elliott so late in the
day, and is looking around as the boy goes on his deer, open it,
and says "come in" to the lady in said
Soon after Elliott's return to New York, some one as curiously
as the others. Elliott rises and steps forward to meet her.

67
INT. OFFICE. MORNING. SHOT Fades in.
Elliott is seated at his desk signing the day's correspondence - a big pile of letters which Norma has typed. She stands at his elbow, telling him what each one is about, as he signs and blots them. That is, he signs and she blots them. He finishes the stack, pushes the last letter over to her, and leans back with a sigh of relief that the day is over. He seems tired and worn again. Norma looks at him anxiously, concerned for his health. He sees her concern and smiles, grateful for her solicitude. She says in a motherly manner:

TITLE 73 "NOW THAT YOU'RE RESTED, YOU MUSTN'T BECOME RUN DOWN AGAIN."
INT. OFFICE Close shot Norma.
Loving him, her instinctive reaction to any other woman's presence with Elliott is one of jealousy. She shows this as she looks mechanically folding the letters and sealing them. He shakes his head and assures her that he will be careful. She is not satisfied with his promises and insists:

TITLE "PROMISE ME THAT YOU'LL TAKE SOME RECREATION -- THAT YOU'LL GO TO THE THEATRE THIS EVENING."
and says:

He is reluctant. She insists. He promises, very solemnly, smiling at her concern for him. She, pleased with his promise, picks up the letters and turns to go. He touches her on the arm, she turns in the act of going, and he says:

TITLE "YOU'RE TIRED TOO, NORMA. SHALL WE GO TOGETHER?"
He puts on the owl-like attitude of a lawyer who sees a law case to his advantage and arranges her far to display her throat to best advantage and then mechanically folds the letters and goes on toward her own desk with the letters. He looks after her, a little puzzled.

TITLE "I WANT TO ATTEND THE ART GALLERY BARS TO-NIGHT -- BUT I HAVE NOBODY TO TAKE ME."
68 INT. OFFICE Close shot Norma approaching desk.
This is the first time the man she loves has ever suggested such a thing as their relaxing together -- its significance is overwhelming. She is building her whole romance on it, and positively beams down on the pile of correspondence in her arms.

TITLE 69 "WHAT WOULD YOU ADVISE ME TO DO?"
INT. OFFICE Full shot.
As Norma sits down at her desk and begins folding the letters, inserting them in envelopes, and sealing the envelopes with a sponge, the office boy enters to Elliott with a card.
75 INT. OFFICE Close shot Norma.
This closeup is out of tempo, but should be very effective.
70 INT. OFFICE Close shot Elliott.
He looks at the card, is surprised and delighted to see that it is a letter from the woman who has been bothering him. He instructs the boy to send her right in.

71 INT. OFFICE Full shot.
76 Norma wonders naturally who wishes to see Elliott so late in the day, and is looking around as the boy goes to the door, opens it, and says "come in" to the lady outside. Norma watches curiously as Rita enters. Elliott rises and steps forward to greet her.

72 "I'D ADVISE YOU TO GO WITH ME, OF COURSE."
INT. OFFICE Medium shot Elliott and Rita, Norma in background.
Play the contrast between the two women. Rita, gorgeous in silks and furs, in an afternoon dress of the extreme type, which will reveal as much as possible the attractions of her figure. The best that can be said for Norma is that she is not untidy, but the element of sex appeal is entirely lacking in her.
Elliott holds Rita's hand just a fraction of a second too long, pushes a chair forward for her, and sits down with a pleased smile on his face.

78

Cut back to Closeup as in 73. Norma's face as she realizes that, properly dressed, she would be more beautiful than Rita, and Elliott and Rita look over at the location of the thump. Norma is busy sealing the letters. This recalls her to Elliott, and he thinks about the prior engagement. Excusing himself by a bow to Rita, he crosses to Norma.

TITLE

A NEW DAY -- AND A NEW NORMA.

79

INT. OFFICE Close shot Norma and Elliott.

She looks up, a little hard and resentful. He wears a sheepish, "I can't help it" smile as he says:

85

INT. OFFICE FINE SHOT. MADE IN MORNING.

Norma, her back to the camera, is standing at her desk going over the morning mail, as Elliott enters. He comes in briskly, his face alight with happiness. "Good morning, Elliott, but not tomorrow?" up his hat, and calls a cheery Good Morning to Norma. The hat tree is near her desk, so this brings them close together for

TITLE

Norma loves him too much to be angry with him. She shakes her head listlessly.

86

INT. OFFICE Medium shot both.

Norma turns and is shown to be clothed in the costume of the vision -- the faintest and most charming thing which a girl could possibly pick up in office wear. Being a writer and not a secretary, she has no suggestion as to what she wears. Elliott crosses back to Rita, who has not heard his low-voiced cancellation of the date with the secretary. She rises and they start toward the door. Norma rises to call the office boy for the mail. They meet. The vision smiles and wishes him good morning. He exclaims:

80

"HOW WOULD YOU LIKE LOOKING THIS MORNING!"

TITLE

81

INT. OFFICE Medium shot.

The instinctive antagonism of the worker and parasite as Elliott introduces them, heightened by Norma's jealousy. Rita is politely condescending to her, which rankles all the more. Norma turns away and crosses to the door, calling the office boy while Elliott and Rita chat a moment.

87

INT. OFFICE Full shot.

She picks up notebook and pencil and follows him over to his desk

82

INT. OFFICE Full shot. him across the corner of the desk

Norma, at the door, tells the boy to get the mail. Then crosses to hat tree for her hat and perhaps her jacket. Elliott and Rita stroll to the door and stage quite a prolonged parting there.

88

Just when we think Rita is about to exit at last, Elliott says "Wait a minute," crosses to hat tree, snatches his hat off, nods good-night to Norma, and exits with Rita. Norma watches the door close behind them, then exits into another door. at him. Then, as we feel that he is rapt in admiration of her, he glances off as the outer door opens.

83

INT. WALL WITH MIRROR.

89

A wash basin might be suggested below. Norma is looking herself over as she enters to the mirror. She judges her own appearance and condemns herself. Closeup her face looking it.

Enters with assurance and crosses to Elliott's desk. Norma, recognizing the man as an important caller, rises and yields her chair to him. She crosses back to her own desk and is busy

84

DISSOLVE SHOT. mail while

INT. WITH MIRROR. Longer shot of herself in mirror.

90

Just the woman in the glass, Norma's reflection of herself. Dissolve to the attractive girl in the changed mode she wears the next day, then back to Norma in mirror as she is.

dreamy, as she imagines that Elliott is noticing her at last as a beautiful woman. She is beautiful as she so hopes.

91

Cut back to Closeup as in 73. Norma's face as she realizes that, properly dressed, she would be more beautiful than Rita, and determines to be so dressed as well. He rises and picks up his hat as Elliott C.K.'s his line of action. Elliott rises and says something to him. The client is surprised, then PADE OUT. "You sly young devil!", slaps Elliott on the back, and shakes hands enthusiastically. Elliott nods, smiling. Reaches for his cigars, gives the client one, and takes one himself. The client looks at the client and wishes Elliott good luck and

TITLE

92B5

INT. OFFICE Full shot. PADE IN MORNING. Norma, her back to the camera, is standing at her desk going over the morning's mail, as Elliott enters. He comes in briskly, and his face alight, with happiness, flower in his buttonhole, hangs up his hat, and calls a cheery Good Morning to Norma. The hat tree is near her desk, so this brings them close together for

93

INT. OFFICE Medium shot. Norma sits down and waits for dictation. Elliott picks up a letter, realizes it is the wrong one, looks at it, and then at Norma, and is shown to be clothed in the costume of the stars vision -- the daintiest and most charming thing which a girl could possibly pick for office wear. Being a writer and not a mediator, the scenarist offers no suggestion as to what she wears, but she should certainly wear it. Elliott is vastly surprised at the vision of beauty confronting him. The vision smiles and wishes him good morning. He exclaims:

86

TITLE

"HOW WELL YOU ARE LOOKING THIS MORNING!"

and Norma beams with pleasure. Her scheme of fighting the devil with fire is working. Elliott asks her to take a letter, and

87

INT. OFFICE Full shot. She picks up notebook and pencil and follows him over to his desk. Sits down facing him across the corner of the desk.

88

INT. OFFICE Close shot both. Elliott dictates a few words, then, his eyes fastened on Norma, he trails off and sits there, perhaps hunting for words, perhaps dreaming. Norma feels his eyes on her and smiles encouragingly at him. Then, as we feel that he is rapt in admiration of her, he glances off as the outer door opens.

95

89

INT. OFFICE Full shot. A friend or confidential client -- bit for this scene only -- enters with assurance and crosses to Elliott's desk. Norma, recognizing the man as an important caller, rises and yields her chair to him. She crosses back to her own desk and is busy with the morning mail while

90

INT. OFFICE Medium shot on Norma. Sorting over the letters as before. Her face smiling, her eyes dreamy, as she imagines that Elliott is noticing her at last as a young woman. She is beautiful as she romances.

96

TITLE "SO AM I -- AND MY ENGAGEMENT TO RITA THANE. I'LL BE FREE TO DO ANYTHING I WANT TO DO."

91 INT. OFFICE Medium shot on Elliott and his client. The client has finished his business. He rises and picks up his hat as Elliott O.K.'s his line of action. Elliott rises and says something to him. The client is surprised, then exclaims "You sly young devil!" slaps Elliott on the back, and shakes hands enthusiastically. Elliott nods, smiling. Reaches for his cigars, gives the client one, and takes one himself. The client looks at the cigar, wishes Elliott good luck and

92 INT. OFFICE Full shot. Client leaves. Norma has had her back turned to all this, and now, hearing the door close, she picks up her notebook and pencil and crosses back to Elliott's desk.

93 INT. OFFICE Closeup Norma. Her lips tremble; her chin quivers; she holds up her notebook to conceal a sob which she gulps down by a agonizing effort.

100 INT. OFFICE Medium shot. Norma sits down and waits for dictation. Elliott picks up a letter, looks off, back to the letter, realizes it is the wrong one, shuffles his papers, finds the right letter, and then stares off again -- each time at Norma, of course, who waits, smiling. She is used to his actions when he has something on his mind. He forgets the letter again, leans over to her, and asks with sincere anxiety:

TITLE "NORMA -- WOULD IT SURPRISE YOU TO KNOW THAT I AM THINKING OF MARRIAGE?"

He scribbles her address on the important letter he was going to dictate a reply to. ^{does} The title, unexpected, ~~surprise~~ not surprise her. He sees this and reaches over to take her hand, which she lets him do.

101 94 INT. OFFICE Close shot both. Norma looking raptly at Elliott as he holds her hand and says, his face glowing with love and enthusiasm. She wipes it off mechanically and exits toward camera to buy roses for the other woman.

TITLE "TO A WONDERFUL GIRL WHO WILL MAKE ME THE HAPPIEST OF MEN."

95 He looks at her, waiting for her to respond.

102 95 INT. OFFICE Closeup Norma. All the love she has for this man showing in her eyes and her face as she murmurs, thinking he is proposing to her, and elated with happiness. They have just returned from some cabaret or place of amusement, and are talking and laughing like lovers as they come in. Thane holds Rita's hand while Elliott tells her something -- then later he steps back as the door opens. He sees the Butler bring things while Rita sits down at couch. The Butler exits -- Thane watches him off -- as soon as he is out of the room he crosses and sits down with Rita.

96 INT. OFFICE Close shot both. Elliott takes her title, puts his heart into his face, and says:

TITLE "SO AM I -- AND MY ENGAGEMENT TO RITA THANE WILL BE ANNOUNCED
103 TODAY." LIBRARY Medium shot couch and chair.
Thane sits down by Rita and turns as though to caress her. She
makes a warning gesture and says:
97 INT. OFFICE Closeup Norma.
Her face goes blank as she gets the shock of this; then she
gallantly fights for composure, wins, and forces a smile.
TITLE "HUBBY WILL BE HOME AT ANY MINUTE, DICKIE."
98 INT. OFFICE Close shot both.
As she congratulates him loyally on his engagement and wishes
him all the happiness in the world. He shakes the hand he took,
then looks off, intent on something, thinking of something he has
forgotten.
TITLE SARAH IS UP HIM -- ISN'T IT ABOUT TIME I HAD MY SHARE OF YOUR
WINNINGS?
99 INT. OFFICE Closeup Norma.
Her lips tremble; her chin quivers; she holds up her notebook
to conceal a sob which she gulps down by an agonizing effort.
104 INT. LIBRARY Close shot of Rita.
100 INT. OFFICE Close shot both. They waver, and we know she is
Elmott looking off, trying to remember -- then he does remember,
and with a pleased start he turns to Norma, pulls out a bill and
hands it to her, exclaiming:
TITLE "BUT THERE HAVEN'T BEEN ANY WINNINGS. HE JUDGED ME EVERY CENT
I SPENT."
TITLE "I NEARLY FORGOT TO SEND HER ROSES!"
She finishes the title with an injured air, which is a palpable
He scribbles her address on the important letter he was going to
dictate a reply to, hands it to her, and asks her to go to a
good florist's. She nods dully.
105 INT. LIBRARY Medium shot both.
Thane takes her title and affects belief, in such a way that we
101 INT. OFFICE Medium shot:
Norma rises and crosses to hat tree, puts on hat and coat.
She is biting her lip as she does so. As she turns to the
camera a thin red trickle runs down her chin. She wipes it off
mechanically and exits toward camera to buy roses for the other
women and haven't gotten some money -- in jewels.
FADE OUT.
Rita takes the title and shakes her head. She says:
TITLE THIS OPPORTUNITY TO SETTLE DOWN AS THE WIFE OF A PROSPEROUS
TITLE EARLY IN MIDDLE AGE INTEREST FOR A FORMER OF RITA THANE'S TYPE.
102 INT. LIBRARY Full shot. Fade in. Evening.
Rita and Thane enter. They have just returned from some cabaret
or place of amusement, and are talking and laughing like lovers
as they come in. Thane holds Rita's hand while he tells her
something -- then lets go and steps back as the butler enters.
He gives the butler his things while Rita sits down on couch.
TITLE The butler exits -- Thane watches him off -- as soon as he is
out of the room he crosses and sits down by Rita.
She smiles sweetly at him. He realizes that the game is in her
hands all the time, and doesn't look at her at all.

103 INT. LIBRARY Medium shot couch and chair.
Thane sits down by Rita and turns as though to caress her. She makes a warning gesture and says, bows. Elliott goes into the library, takes the title and his face will be somewhat as he did at the end of the first scene. He says firmly:

TITLE 107 "HUBBY WILL BE HOME AT ANY MINUTE, DICKIE."
INT. LIBRARY Medium shot.
Rita makes a warning gesture as she hears Elliott enter. Thane takes the title, sniffs scornfully, but crosses and sits in the chair. He looks around and says cautiously:
Asks him to remain for dinner. Thane declines and exits.
Elliott crosses to Rita.

TITLE 108 BREAKING OF HIM -- ISN'T IT ABOUT TIME I HAD MY SHARE OF YOUR WINNINGS?
INT. LIBRARY Close shot couch.
Rita does not rise from the couch. Elliott, without looking at her, finishes the title and watches her intently.
and she does not conceal her aversion for the difficult part of her husband. Elliott looks down at her, and makes no gesture of invitation, and his face assumes a patient, worried look.

104 INT. LIBRARY Close shot of Rita.
Her eyes refuse to meet his. They waver, and we know she is lying as she forces a laugh and says:
INT. LIBRARY Full shot.
Seeing that Rita does not care for his company, Elliott crosses to the desk where he keeps his papers and does work at his desk.

TITLE 109 "BUT THERE HAVEN'T BEEN ANY WINNINGS. HE GRUDGES ME EVERY CENT I SPEND."
INT. LIBRARY Full shot.
She finishes the title with an injured air, which is a palpable bit of acting. Close shot.
Elliott opens the desk, sits down, and sees the day's bills before him. He picks up a paper cutter and slices at the bill, takes out the bill, and shows surprise at the amount. Says with another bill.

105 INT. LIBRARY Medium shot both.
Thane takes her title and affects belief, in such a way that we know he is wise. He says:
INT. LIBRARY Full shot.
JANUARY'S BILL FOR DECEMBER BACK, \$1,000.00

TITLE 110 "YOU DON'T MEAN TO TELL ME, RITA, THAT YOU'VE BEEN MARRIED SIX MONTHS AND HAVEN'T GOTTEN SOME MONEY -- OR JEWELS."
INT. LIBRARY Full shot.
She takes the title and shakes her head. She says:
INT. LIBRARY Full shot.
Rita in foreground smiles cruelly as she sees Elliott approach.

TITLE 111 "NOTHING. AND THERE NEVER WILL BE ANYTHING IF YOU DON'T STOP COMING HERE TOO OFTEN FOR A 'BROTHER'."
INT. LIBRARY Full shot both.
She finishes the title meaningly. Thane gets the idea, that she is trying to "ditch him." He rises angrily and says:

TITLE 112 "DON'T TRY TO DOUBLE-CROSS ME, RITA -- I WON'T STAND FOR IT."
INT. LIBRARY Full shot both.
She smiles sweetly at him. He realizes that the game is in her hands at the moment, and doesn't know what to do next.

106 INT. LIVING ROOM. Medium shot. Elliott enters, tired after his day's work. The butler comes forward to take his hat and stick, bows. Elliott goes into the library, takes the title and his face becomes stubborn as he thinks of the past. He says firmly:

107 INT. LIBRARY. Medium shot. before, Rita, but you have built up to it. Rita makes a warning gesture as she hears Elliott enter. Thane nods and sits down. He rises again as Elliott enters. Greeted him; Elliott, suspecting nothing, returns his greeting cordially. Asks him to remain for dinner. Thane declines and exits. Elliott crosses to Rita.

108 INT. LIBRARY. Close shot, couch. Rita does not rise from the couch. Elliott, without showing any ardency, bends over and kisses her. Her face is to the camera and she does not conceal her aversion for the dutiful peck of her husband. Elliott looks down at her, she makes no gesture of invitation, and his face assumes a patient, worried look. TO BE SHABBY?

109 INT. LIBRARY. Full shot. He argues with her: Seeing that Rita does not care for his company, Elliott crosses to the desk where he keeps his papers and does work at home. She watches him, her face tense, as though some hazard threatened when he opened the desk. DRESSED WITHOUT WEARING THOUSAND DOLLAR DIAMOND BROOCHES.

110 INT. LIBRARY. Close shot. argument, and she is lost. Just Elliott opens the desk, sits down, and sees the day's bills before him. He picks up a paper cutter and slices an envelope, takes out the bill, and shows surprise at the amount. Same with another bill. Then the third, which is a whopper. "DON'T YOU EVER THINK OF THE FUTURE? WE SHOULD BE SAVING FOR IT NOW, INSTEAD OF SPENDING TWICE OUR INCOME."

INSERT JEWELER'S BILL FOR DIAMOND BROOCH, \$1,000.00 He hopes to impress her with this line of reasoning. But Rita, instead of listening, she looks coldly away from him. He puts the bill down, thinks, makes up his mind to have the thing out and rises.

111 INT. LIBRARY. Full shot. Rita crosses to the door. Rita in foreground smiles cruelly as she hears Elliott approaching from behind her. He enters to the chair and sits down.

112 INT. LIBRARY. Close shot both. "I'M TIRED OF LISTENING TO LECTURES, AND I WON'T HEAR ANOTHER ONE." Get the patient, harrassed look on Elliott's face as he says: She exits. Elliott pantomimes his exasperation, then he finally trails after her to take it up. "WE MUST GO SLOWER ON EXPENSES, RITA. WE CAN'T GO ON SPENDING TWO TIMES SALARY IN ONE."

113 INT. LIBRARY. Close shot. Rita sits at the desk, as she looks at the bill. She smiles, waves the matter aside lightly, and promises:

TITLE

116

"I'LL MAKE IT UP BY ECONOMIZING NEXT MONTH."

INT. HALL NEAR BEDROOM (Any wild hall will do)

Just the closing of a door, then Elliott's shadow enters, followed by Elliott. He takes the title and this time becomes stubborn as he thinks of the past. He says firmly: He looks at the lock; then draws himself up with cold dignity, turns, and walks proudly out of the scene as we FADE.

TITLE

"You've promised me that before, Rita, but you never live up to it. This extravagance must stop." BURSTS INTO FLAME.

117

INT. OFFICE PULL SHOT FADE IN

Rita takes the title and assumes an angry air as she rises. enters, alert, bright, cheerful. She has not abandoned her tastefully effective dresses since Elliott's marriage. She crosses to costume and hangs up hat and coat. Lays flowers on

113

INT. LIBRARY Medium shot both.

Rita indicates her clothes and says:

118

TITLE

INT. OFFICE Medium shot.

"I HAVE TO LIVE UP TO YOUR POSITION, DO YOU WANT YOUR WIFE TO BE SHABBY?" She sees that he is tired and worn, and shows her sympathy in the way she looks at him. He smiles, sadly but gratefully. She turns to her desk and arranges the flowers. Elliott is still patient. He argues with her:

119

"SURELY YOU CAN BE WELL DRESSED WITHOUT WEARING THOUSAND DOLLAR DIAMOND BROOCHES!" He is comparing her to Rita. His face hard and cold. Then it strikes him that Tom does care for him -- he recalls all the different ways she has shown it -- he realizes there is no answer to this argument, and she makes none. Just looks at him, hard and defiant. He rises and crosses to her, trying to reach an understanding. He says:

120

TITLE

INT. OFFICE Medium shot.

"DON'T YOU EVER THINK OF THE FUTURE? WE SHOULD BE SAVING FOR IT NOW, INSTEAD OF SPENDING TWICE OUR INCOME." He takes a flower from the stand on her desk. He is studying her as she puts it in his buttonhole. Takes him by the shoulders and holds him. He hopes to impress her with this line of reasoning, but fails. Instead of listening, she turns coldly away from him. He makes a helpless gesture and stops.

121

114

INT. OFFICE Closeup Tom

As she looks at the flower, she looks up at his face. That she sees. INT. LIBRARY Pull shot. gasps -- then gives a little weary sigh. Deliberately and with dignity, Rita crosses to the door. In it she turns and says:

TITLE

INT. OFFICE Medium shot both.

"I'M TIRED OF LISTENING TO LECTURES, AND I WON'T HEAR ANOTHER ONE." Cut the kiss with a flash of her hand relaxed on his shoulder. Suddenly it clenches as she regains her control. She is in a way and stands, holding to her dear for support. She exits. Elliott pantomimes his exasperation, then dutifully trails after her to make it up.

115

INT. HALL SHOT UPSTAIRS

Rita runs upstairs; as she leaves the shot Elliott enters, motioning, saying "Rita -- listen -- don't be angry -- etc." He follows her upstairs.

Norma looks at him with piteous entreaty and exclaims:

"IT MUST BE THE SAME AGAIN--NEVER!"

TITLE

116

INT. HALL NEAR BEDROOM (Any wild hall will do)
Just the closing of a door, then Elliott's shadow enters, followed by himself. He reaches for the door. It does not yield when he turns it. He is locked out. He looks at the lock; then draws himself up with cold dignity, turns, and walks proudly out of the scene as we FADE.

TITLE
TITLE

"YOU WON'T BE ENTIRELY WILLING, NORMA."
NEXT MORNING A SMOULDERING FIRE BURSTS INTO FLAME.

117

123

INT. OFFICE FULL SHOT FADE IN
Elliott is sitting at his desk, depressed and moody. Norma enters, alert, bright, cheerful. She has not abandoned her tastelessly effective dresses since Elliott's marriage. She crosses to costume and hangs up hat and coat. Lays flowers on her desk. She is aghast at the terrible prospect, and the degradation of it.

118

124

INT. OFFICE Medium shot.
She turns and wishes Elliott a cheery good-morning. He nods listlessly. She sees that he is tired and worn, and shows her sympathy in the way she looks at him. He smiles, sadly but gratefully. She turns to her desk and arranges the flowers. Makes a pretty picture in his office, it claims.

TITLE
119

"GOOD BYE -- I LOVE YOU!"
INT. OFFICE Closeup Elliott.
Watching her. Mentally comparing her to Rita. His face hard and cold. Then it strikes him that Norma does care for him -- he recalls all the different ways she has shown it -- he realizes what she means to him. There stands the woman he should have had!

125

120

INT. OFFICE Full shot.
Snatching up her hat and coat, Norma runs from the office.
INT. OFFICE Medium shot.
As drawn by some power outside of himself, Elliott rises and crosses to Norma. She looks up with a smile, takes a flower from the stand on her desk. He is studying her as she puts it in his buttonhole. Takes him by the shoulders and hold him at arm's length to study it. He looks down at her.

TITLE
121

126

122

127

INT. OFFICE Closeup Norma.
As she looks at the flower, then up to his face. What she sees there startles her -- she gasps -- then gives a little weary sigh and her lips part as
The place as before, with the habitues remembered so that she does not see the same faces except those of the waiter, etc. The hour is early and the dancer and ragtime are off.
INT. OFFICE Medium shot both.
She relaxes into his arms as he seizes her fiercely. They kiss. Cut the kiss with a flash of her hand relaxed on his shoulder. Suddenly it clenches as she regains her reason. She pushes him away and stands, holding to her desk for support. Elliott makes a gesture of helplessness and says:
Norma has never seen him and so of course would not connect him with Rita. Norma enters, sees the Bill is busy, and comes

TITLE

"ISN'T IT TERRIBLE -- THAT THIS SHOULD HAPPEN TOO LATE?"

Norma looks at him with piteous entreaty and exclaims:

TITLE "IT MUST NEVER HAPPEN AGAIN--NEVER!"
She is near enough to hear:

128 She is reproaching herself but Elliott thinks she is reproaching him. He says, defensively.

TITLE Bull turns to Thane, who says, continuing their conversation.
"YOU WEREN'T ENTIRELY UNWILLING, NORMA."

TITLE "IF I GET THE STUFF THIS WOMAN IS HOLDING OUT OF ME, CAN I CASH
123 INT. OFFICE Closeup Norma.
As she shakes her head, admitting that he is right. Then the idea comes to her, as it will to the audience, that this will happen again--that her love of years' standing makes it impossible for her to resist. She is aghast at the terrible prospect, and the degradation of it.

124 INT. OFFICE Close shot both. Bull gives him a hint by rising
Norma looks at Elliott. Similar thoughts are mirrored on his face. She sees that their love, which might have been such a wonderful thing, will degenerate into the tawdry cheapness of an "affair". She recoils from him, exclaiming:
125 Bull turns to Norma as Thane exits. Norma, her hand on the
TITLE "GOD HELP ME -- I LOVE YOU!" who sell their loot to him,
and sits opposite him.

and turns to the hat rack.
130 INT. PETRO'S Closeup Bull, Anne.
Softening as he looks at the unhappy girl opposite him. He asks
125 INT. OFFICE Full shot. She says:
Snatching up her hat and coat, Norma runs from the office.
Elliott looks after her, again makes the hopeless gesture, and goes sadly to his desk as we
TITLE Elliott's ballroom, one of those servants who always seem to be
He takes the title and nods sympathetically. She tries to
find the words she wants, but is stumped for a moment. He
waits, looking at his love at her. Finally Anne says:

TITLE "THAT NIGHT NORMA TOOK HER PROBLEM TO THE ONE MAN WHOSE UNSELFISH
FRIENDSHIP SHE COULD TRUST. WE WITH A MARRIED MAN -- WHAT WOULD YOU
THINK OF THAT?"

126 INT. PETRO'S FULL SHOT FADE IN NIGHT.
131 The place, as before, with the habitués rearranged so that we do not see the same faces except those of the waiter, etc. The hour is early and the dancer and ragtime kid are off, leaving the place deserted. Norma enters in her underworld garb and crosses toward table in center, at which Bull and Thane are talking.

TITLE "I'D BET -- SORRY FOR HER."
127 INT. PETRO'S Medium shot at table.
Norma has never seen Thane and so of course would not connect him with Rita. Norma enters, sees that Bull is busy, and obeys
132 Bull and Thane close shot both.
Anne takes the title and realizes that is the answer he could make most kindly. But she insists on the truth. She says:

TITLE "HIS SIGNED TO SIT DOWN AT ANOTHER TABLE FOR A MOMENT. SHE IS
138 near enough to hear:
Bull takes the title. He is essentially honest. He says:
128 INT. PETRO'S Close shot Bull and Thane. Rita takes the title and
Bull turns to Thane, who says, continuing their conversation.
TITLE "IF I GET THE STUFF THIS WOMAN IS HOLDING OUT ON ME, CAN I CASH
139 ANNE'S CHECK? SHE'S A BITTER FOR A MOMENT. HARD
and cynical. Bull feels sorry for her and suddenly his love
overwhelms him. He takes her hand and holds it tight as he
waits intently for Bull's answer. Bull nods and says:
TITLE "ANNE -- IF I CUT OUT THIS RACKET AND GO STRAIGHT -- WILL YOU
TITLE STAY HERE WITH THE MONEY TOMORROW NIGHT."
140 Thane nods. He is satisfied. Bull gives him a hint by rising
and shaking hands. Thane takes it, and shakes.
1329 INT. PETRO'S Medium shot. Bull looks pleadingly at her
141 Anne turns to Thane as Thane exits. Norma, her maid, sits on the
couches and sits opposite him.
130 INT. PETRO'S Closeup Bull, Anne.
Softening as he looks at the unhappy girl opposite him. He asks
TITLE her what is the matter. She says:
142 "BULL I'VE COME TO YOU FOR A MAN'S SLANT ON A WOMAN'S PROBLEM."
134 INT. HALL FULL SHOT FADE IN NIGHT.
Elliott's butler, one of those servants who always seem to be
sustaining the title and nod sympathetically. She tries for
131 136 the words she wants, but is stumped for a moment. He
looks at her. Finally Anne says:
TITLE "SUPPOSING A GIRL WERE IN LOVE WITH A MARRIED MAN -- WHAT WOULD YOU
135 THINK OF HER?"
INT. LIBRARY FULL SHOT. The library is separated from the hall by an archway with portieres.
The butler ushers Norma in, sees her seated, and exits.
131 136 INT. PETRO'S Closeup Bull.
As he looks at Anne and shrewdly surmises that she is the girl.
His face shows disappointment in her. He says:
for Rita. The butler says "I'll announce you to your sister, sir."
and exits upstairs. Thane does not take off his things, but
TITLE "I'D BETTER BE SORRY FOR HER."
137 INT. LIBRARY closeup Norma.
Listening as Thane arrives. She hears his voice and frowns.
132 INT. PETRO'S close shot both.
Anne takes the title and realizes that is the answer he could make
most kindly. But she insists on the truth. She says:

TITLE "BUT WOULD YOU RESPECT HER?"

138 INT. RITA'S ROOM Medium shot.
Bull takes the title. He is essentially honest. He says: "She wears an evening gown, not too extreme for the evening." The butler enters to her and tells and is putting on her jewels. Rita takes the title and her "Your brother is calling, madam." The butler exits. "TRY TO" tells the butler that she will see him. The butler exits.

TITLE

139 Anne takes the title and her face is bitter for a moment. Hard and cynical. Bull feels sorry for her and suddenly his love overwhelms him. He takes her hand and holds it tight as the mirror exclaims; puts them in her jewel case. as she rises and exits.

TITLE "ANNE -- IF I CUT OUT THIS RACKET AND GO STRAIGHT -- WILL YOU HAVE ME?"

140 INT. LIBRARY Medium shot.
Norma is tense and agitated. She has come to end the deadlock. She looks at him and is sorry for him. She shakes her head it, slowly, and he lets go of her hand. torn between love and pride.

133 INT. PETERO'S Medium shot.
141 Anne catches her breath, rises, and Bull looks pleadingly at her as she stands for a moment. Then she shakes her head again, and hurries out. Rita pretends her usual greeting, smiling and affecting pleasure at seeing Thane. Thane, however, is abrupt and indifferent. He nods coolly, Rita indicates the library and asks him to step in. He refuses saying that he has only a moment.

TITLE NORMA HAD OFTEN VISITED ELLIOTT'S HOME FOR EVENING CONFERENCES, SO HER ARRIVAL AT THE DINNER HOUR WAS NOT UNUSUAL.

142 INT. HALL Close shot both.
Rita asks what he wants. He says: "I want to see your sister."

134 INT. HALL FULL SHOT FADE IN NIGHT.
Elliott's butler, one of those servants who always seem to be suspecting something behind an impenetrable mask, is ushering Norma into the shaded passage for Elliott and the butler tells her that she will wait. She indicates that she will wait. They exit to

TITLE

135 Rita takes the title and her smile is cunning as she shakes her head in the negative and indicates her throat, then holds out her hand for the wedding ring. She says: "The library is separated from the hall by an archway with portieres. The butler ushers Norma in, sees her seated, and exits."

136 INT. HALL full shot. The butler enters from the library and starts upstage. Hears bell and turns, crosses to door, and admits Thane. Thane asks for Rita. The butler says "I'll announce you to your sister, sir." and exits upstairs. Thane does not take off his things, but strides impatiently up and down.

145 INT. LIBRARY closeup Norma.
137 Norma as she gets their titles. Instantly she realizes that the listening as Thane arrives. She hears his voice and frowns, wanting to place it -- where did she hear that voice before?

138

INT. RITA'S ROOM - Medium shot.. Rita is on at the mirror, preening herself for the evening. End: She wears an evening gown, not too extreme to be found dead in, and is putting on her jewels. The butler enters to her and tells her "Your brother is calling, madam." Rita takes the title and frowns, then tells the butler that she will see him. The butler exits.

TITLE
TITLE

139

It is Rita's turn. Close shot Rita, who is desperate. Rita has
With a cunning little smile, she takes off the jewels she is
wearing, puts them in her jewel case, and leaves it by the mirror
as she rises and exits. Rita stares at the girl's hard

TITLE

140

At. - Norma says:
"I'LL DO THE BEST I CAN -- COME BACK TOMORROW NIGHT AND I'LL HAVE
A LITTLE FOR YOU."
INT. LIBRARY medium shot.
Norma is tense and agitated. She has come to end the deadlock
between her self respect and her love. Restless, she rises,
crosses to a picture of Elliott on the table, and looks at it,
torn between love and pride.
The picture is a quiet, serene portrait of Elliott. Norma's face
grows furrowed. She says "You dare tell me that in my own house?"
Get out of here -- get out!" She shouts at Norma.

141

145

187

INT. HALL Full shot. Rita comes down the stairs and to Thane, Their attitude is not the loverlike attitude of their first sequence -- they feel that they are enemies now. Rita pretends her usual greeting, smiling and affecting pleasure at seeing Thane. The Thane, however, is abrupt and businesslike. He nods coolly, Rita indicates the library and asks him to step in. He refuses saying that he has only a moment, sees

246

142

INT. HALL. Medium shot. LIT. HALL. Close shot. Rita asks what he wants. He says: "YOU'RE HOLDING OUT ON ME, RITA. SURELY ELLIOTT HAS GIVEN YOU SOMETHING BY NOW."

TITLE

187

Rita takes the title and her smile is cunning as she shakes her head in the negative and indicates her throat, then holds out her hands, bare except for the wedding ring. She says:

148

T I T L E

hands, bare except for his wife's thin fingers. He looks at her, and she looks at him. "You're still here," he says. "I'm glad." Close shot Rita. A jealousy. A pistol goes off. Rita's voice is shattered and the first shock, DICKIE -- IS HE'S SAVING EVERY CENT FOR THE FUTURE? She hangs her head -- but her eyes are flashing about while her mind looks for a way out. For the scene of the morning. Torne looks over at the wife all again her tortures of suspense, of wondering if Torne will sell himself for nothing.

143

INT. LIBRARY Medium shot. Instantly she realizes that the
Norma as she gets their titles. She crosses to the portieres and looks out, her movements
two of them are it to some gate, and that Elliott is to be the
victim. She crosses to the portieres and looks out, her movements
the tense silent movements of Anne. She sees

150

1. INT. JAIL - Close shot Rita and Norma. - Rita has the unpleasant
Norma looks he cover with cool, hard, contemptuous eyes.
stands and flashes the red strip of underwear. Will be sent to
the hospital, and is arrested. Finale. Remember the name of the man who is in the cell with her.

144 INT. HALL. Her angle on both.
There is saying with every appearance of being at his wife's end:
defiant. Rita speaks first. She says:
"BUT I'VE GOT TO HAVE MONEY -- THE COPS ARE AFTER ME. SHED A FEW
TEARS TOMORROW, DEARIE, AND CHIN IT AS STAKE!" BELIEVE YOU -- YOU
HAVE NO PROOF."
He plays the excitement of a man who is desperate. Rita has
been waiting all the while for some such crisis, and cannot
quite conceal her satisfaction as she purses her lips at her, until at
last Norma smiles, then laughs. Rita stares at the girl's hard
laughter, then flares up and demands to know what she is laughing
at. Norma says:
"I'LL DO THE BEST I CAN -- COME BACK TOMORROW NIGHT AND I'LL HAVE
A LITTLE FOR YOU."
"I DON'T NEED TO TELL HIM, BECAUSE -- YOU'VE LOST HIM ALREADY."
He takes the title and pretends to thank her gratefully. He
turns to exit with quiet certitude. Rita takes the title and
grows furious. She says "You dare tell me that in my own house?
Get out of here -- get out!" She shouts at Norma.
145 INT. LIBRARY Close shot Anne.
She recognizes in him the man she saw with Bull
that evening, and starts. He sheds the curtains and steps
back. Realizes that this puts an entirely different complexion
on her own affairs. He then pulls the curtain aside and advances
to them at once.
146 INT. HALL. Full shot.
Rita looks after her departing partner and laughs in a hard,
selfish fashion. She turns abruptly to go upstairs, steps, each
and looks fascinated at Norma, who is looking at her from
between the portieres. Norma has intended herself to be seen
and is not "caught".
147 INT. HALL Closeup Norma.
She is quite humanly triumphant as she looks over at
Elliott wonders what his wife misunderstood about her coming.
He looks at her, and she meets his look with one that is sullen
and defiant. Close shot Rita seems jealousy. Elliott bows to her
Rita's face is shattered and she is just what she is -- at
brook caught with the rooster. She hangs her head -- but her hardness,
eyes are darting about while her mind looks for a way out for
the scene of the morning. Norma looks over at the wife and ends
her torture of suspense, of wondering if Norma will tell Elliott,
by saying:
148 INT. HALL Full shot.
Norma, quite mistress of the situation, strolls over to Rita,
who stands the picture of guilt as the girl comes up to her.
"I HAVE MADE UP MY MIND TO RESIGN MY POSITION AS YOUR SECRETARY."
Has proven extravagant, unloving, selfish -- He has lost his first
infatuation for her. Now, apparently, she has lost him. Norma
149 INT. HALL Close shot Rita and Norma.
Norma looks at her with cool, hard, contemptuous eyes. She
stands and flashes the girl a look of understanding. Elliott sees
the by-play and is puzzled. Thinks. Remembers the scene in

157 INT. HALL Closeup Elliott.
Rita takes courage from the girl's quietness and hermanno grows defiant. Rita speaks first. She says:
the office and knows that Norma could not stay with him and keep her self respect. He says:
158 "YOU WOULDN'T DARE TO TELL HIM -- HE'D NEVE BELIEVE YOU -- YOU HAVE NO PROOF!"
159 TITLE "I'M SORRY, NORMA. I COULDN'T STAND YOUR REASONS FOR LEAVING, BUT-"
TITLE Elliott that night Norma can tell what she knows about her
Norma takes the title. She does not reply, and Rita grows more and more uneasy as the silent girl looks at her, until at last Norma smiles, then laughs. Rita stares at the girl's hard laughter, then flares up and demands to know what she is laughing at. Norma says:
TITLE "WHEN WILL YOU EVER UNDERSTAND WHY MRS. ELLIOTT SHOULD HAVE QUARRELLED WITH YOU?"
TITLE "I DON'T NEED TO TELL HIM, BECAUSE -- YOU'VE LOST HIM ALREADY."
Rita takes the title and bites her lip. Norma knows she will find it hard to explain, and with a sweet smile she tells him:
TITLE She finishes with quiet certitude. Rita takes the title and grows furious. She says "You dare tell me that in my own house? Get out of here -- get out!" She shouts at Norma.
TITLE "NO DOUBT MRS. ELLIOTT HAS MANY THINGS TO EXPLAIN TO YOU."
151 INT. HALL Full shot. Significant look toward Rita. Elliott
Rita shouting at Norma. Behind them the door opens and Elliott enters, hears the commotion, and looks over. He is surprised to see his wife and his secretary involved in a scene and crosses to them at once.
153 INT. HALL Full shot.
152 Norma and Elliott crossing to door, Rita looking after them, furious.
INT. HALL Medium shot of the three. She steps up to him, posing.
Elliott enters and asks what is the matter. The women face each other, each waiting for the other to speak first. Elliott
154 turns to Norma, as he naturally would, and asks her. She replies:
155 Norma and Elliott enter. He offers his hand. She takes it, shakes briefly, and drops it. He says: "Of course you'll be at the office in the morning?" She takes the title and shakes her head.
TITLE "I CAME TO SEE YOU, AND MRS. ELLIOTT MISUNDERSTOOD."
TITLE Elliott wonders what his wife misunderstood about her coming. He looks at her, and she meets his look with one that is sullen and defiant. To him it seems jealousy. Elliott bows to her and turns to Norma, asking what she wanted to see him about. He cannot conceal his love for her from the wife -- his tenderness, consideration, and worry lest Norma should have blamed him for the scene of the morning. Norma looks over at the wife and ends her torture of suspense, of wondering if Norma will tell Elliott, by saying:
156 INT. HALL Full shot.
TITLE Elliott crosses sternly to Rita. Rita steels herself as he comes up.
"I HAVE MADE UP MY MIND TO RESIGN MY POSITION AS YOUR SECRETARY." He has proven extravagant, unloving, selfish -- he has lost his first infatuation for her. Now, apparently, she has cost him Norma too, Norma means this to tell Rita that she is giving her the chance to tell Elliott any story she wishes and clear out. Rita understands and flashes the girl a look of understanding. Elliott sees the by-play and is puzzled. Thinks. Remembers the scene in exit to library as butler passes on stairs.

157

INT. HALL Closeup Butler,
Watching after them, puzzled. He goes on upstairs.

158

TITLE

the office and knows that Norma could not stay with him and keep her self respect. He says:
INT. LIBRARY Medium shot.
Rita enters, followed by Elliott. Crosses to foreground and faces him as he comes up. She is thinking, "I'm SORRY NORMA. I UNDERSTAND YOUR REASONS FOR LEAVING, BUT-"
Elliott that night, Norma can tell what she knows about her the next morning. Elliott sees that she is contemplating some lie, hangs back, and looks at Rita, then finishes to Norma:
Rita takes the title and sneers. She exclaims:
Rita takes the title and bites her lip. Norma knows she will find it hard to explain, and with a sweet smile she tells him:
"LET HER EXPLAIN HER RUDENESS TO ME, THEN."

TITLE

159

"MISS MURPHY SAYS YOU WOULD EXPLAIN YOUR RUDENESS TO HER."
WITH YOU."

TITLE

RITA TAKES THE TITLE AND SNEERS. SHE EXCLAIMS:
Rita takes the title and bites her lip. Norma knows she will find it hard to explain, and with a sweet smile she tells him:
"LET HER EXPLAIN HER RUDENESS TO ME, THEN."

TITLE

"BUT DON'T MRS. ELLIOTT HAS MANY THINGS TO EXPLAIN TO YOU."
Rita says:

TITLE

She finishes with a significant look toward Rita. Elliott looks at her too. Rita glares at them both. Norma ends the pause by a little bow to Rita and turns, and she is gone.

153

INT. HALL Full shot.
Norma and Elliott crossing to door, Rita looking after them, furious. She steps up to him, passionately angry -- is a good actress, of course.

154

155

TITLE

TITLE

INT. HALL close at door.
Norma and Elliott enter. He offers his hand. She takes it, shakes briefly, and drops it. He says: "Of course you'll be at the office in the morning?" She takes the title and shakes her head. He asks her why she won't come. She says:
"YOU DON'T MEAN TO LEAVE ME?"
"YOU KNOW WHY I SHOULDN'T SEE YOU ALONE."
Elliott takes the title and says with quiet strength:

TITLE

His eyes drop and he sighs, sorry for the rashness that cost him their association, and selfishly sorry to lose her. He turns to urge her, but she is leaving -- and goes. He turns back to Rita, and his face hardens.
Rita takes the title and flares up, magnificently. She exclaims with all the rage of her nature:

156

TITLE

INT. HALL Full shot.
Elliott crosses sternly to Rita. Rita steels herself as he comes up. Elliott looks at her, more in sorrow than in anything else. She has proven extravagant, unloving, selfish -- he has lost his first infatuation for her. Now, apparently, she has cost him Norma too, for some reason which is determined to have out of her. She says "Well?" He looks warningly past her. She turns and sees the butler entering. He indicates the library, as butler, watching their peculiar attitude toward each other, passed them. They exit to library as butler pauses on stairs.

157
TITLE
"THEN WHY DID YOU MARRY ME?"
INT. HALL Closeup Butler; He goes on upstairs.
Watching after them, puzzled. Rita becomes
Rita looks at him answering. She says:

158
TITLE
INT. LIBRARY Medium shot. Rita enters, followed by Elliott. Crosses to foreground and
faces him as he comes up. She is thinking fast, trying to find
some way out of her situation. Knows that unless she breaks with
Elliott that night, Norma can tell what she knows about her the
next morning. Elliott sees that she is contemplating some lie,
and says:
for a sucker by an adventuress, and fell. He stares at her with
mounting rage.

159
TITLE
INT. RITA'S ROOM Full shot.
"MISS MEITH SAYS YOU WOULD EXPLAIN YOUR RUDENESS TO HER."
Rita and Elliott in background behind the portieres. Elliott
RITA TAKES THE TITLE AND SNEERS. SHE EXCLAIMS:
about to strike Rita, he stops out of instinct, and then crosses
out of the shot, from the center toward the rear steps back, trips
backward, striking his head on the edge of the marble or onyx
table in the center of the room. She falls, and he looks at her.

161
TITLE
INT. LIBRARY Close shot on Rita and Elliott
Elliott, surprised, ask her wherein Norma was rude. Rita says:
Rita covering. Elliott with his arm raised, then he thinks
better of striking her and says with a harsh laugh:

162
TITLE
INT. LIBRARY Medium shot.
"NO AS DON'T THINK I'VE GIVEN YOU THE SATISFACTION OF-- CONFESSING
MY SINCERE 'CHARGES.'"
Rita regains her self-possession as the danger of a blow
Elliott takes the title without belief. Rita sees this and resolves
to break with him then and there. She steps up to him, passion-
ately angry in a good actress, of course. He crosses,
crosses, exits toward the window, and the door is left open.
It is to the same position it was before his entrance.

163
TITLE
INT. LIBRARY Close shot both.
Rita exclaims angrily.
Rita exits as Elliott sinks modishly down on a seat, his illusions
regarding her all shattered. But this break, which she had to
bring about to avoid a worse one, leaves her free to get her
"YOU DOUBT ME -- YOUR WIFE?" any emotion but gladness -- while
Elliott, looking forward to a future with Norma, feels not at
all so badly as he thinks of it.
Elliott takes the title and says with quiet strength:

164
TITLE
Elliott steps in amazement as he sees the dead body. Crosses
INT. RITA'S BEDROOM Medium shot. His wife lies fainting as a
hand appears from outside and opens the window full, and
Thane steps in from a balcony revealed by the open window.
Rita takes the title and flares up, magnificently. She exclaims
with all the rage of her nature:

165
TITLE
INT. HALL Medium shot.
Butler enters, as if to open door, and mechanically starts to
He sees the jewel case, into which Rita has previously thrown the
jewels she was wearing. Many others are in it. He opens the
case, strikes Elliott in his one weak spot, his conceit. It hits
the hard, and hurts. He winces and claims:

165
TITLE
173

INT. RITA'S ROOM Full shot.
"THEN WHY DID YOU MARRY ME?"
The door opens and Rita enters. She gives a little terrified cry as she sees Thane looking at the jewels. He looks up, and sees her. His face grows grim and menacing. Rita becomes desperate as she sees her winnings about to be taken from her. She looks at him sneering. She says:
"at him with horrified, accusing eyes. Elliott sees the accusation in them and springs to his feet, crosses to the butler with horror on his face."

TITLE
166

"WHY DID I MARRY YOU? WHY DOES A WOMAN LIVING BY HER WITS MARRY ANY PROSPEROUS MAN?"
He plays this with the air of a successful crook thumbing his nose at the double crosser. With a smile, he shows Rita the jewels, then closes the case and pockets it. He laughs in a hard, snorting way, and then turns toward the hallway. He says that he was played for a sucker by an adventuress, and fell. He stares at her with mounting rage.

167

INT. RITA'S ROOM Full shot.

160

There should be a bridge lamp in the room near the dressing table. Rita enters immediately, deep portieres, past the lamp to the table, and Elliott rises and crosses behind the portieres. He turns and crosses, to see Thane turn his head as Elliott lifts his arm to strike Rita. He stops but an instant, and then crosses, out of the shot, into the hallway toward the door. He trips back, trips over the end of the bridge lamp (closeup her foot) and falls backward, striking her head on the edge of the marble or onyx table in the center of the room. She falls, and he looks at her.

161

INT. LIBRARY Close shot on Rita and Elliott.

TITLE

Rita cowering. Elliott with his arm raised, then he thinks better of striking her and says with a harsh laugh:

168

TITLE

INT. LIBRARY Medium shot.
"NO, I DON'T THINK ILL GIVE YOU THE SATISFACTION OF CONTESTING MY DIVORCE CHARGES."
Elliott, who has been talking to Rita, looks at her sternly, explained her scene with Norma, rises and exits.

173

INT. RITA'S ROOM Closeup Elliott.

169

Rita regains her self-possession as the danger of a blow passes. "We want to plant her as a physical coward for our less following action upstairs." Elliott tells her to get ready that she leave his house. impulse is to escape with the loot at once. He crosses, exits through the window, and from the outside lowers it to the same position it was before his entrance.

178

INT. RITA'S ROOM Medium shot.

162

INT. LIBRARY Medium shot. then at the butler -- quickly seized Rita exits as Elliott sinks moddily down on a seat, his illusions regarding her are shattered. But this break, which she had to bring about to avoid a worse end, leaves her free at heart, heres a plunder, so she exits without any emotion but gladness -- while Elliott, looking forward to a future with Norma, feels not at all so badly as he thinks of it. the room, Elliott starts and determined. They cross down the stairs.

170

INT. RITA'S ROOM Medium shot.

172

INT. RITA'S ROOM Medium shot.

163

Elliott stops in amazement as he sees the dead body. Crosses and Rita's bedroom, Medium shot. his wife has fainted as a result of the shock. The room is empty in this shot, and the window partly open. A hand appears from outside and opens the window full, and his Thane steps in from a balcony, revealed by the open window. He crosses to Rita's dressing table, at side, with marble table center. these preparations for flight are being made.

172

INT. HALLWAY Medium shot.

164

Butler enters, sees the open door, and mechanically starts to close it as he passes by. Then sees the scene inside -- Elliott lying on the floor. Close shot Thane at table. He sees the jewel case, into which Rita has previously thrown the jewels she was wearing. Many others are in it. He opens the case, sees them, and gloats. She double crossed him -- he has the goods on her -- he means to keep it.

165 INT. RITA'S ROOM Full shot.
The door opens and Rita enters. She gives a little terrified
cry as she sees Thane looking at the jewels. He looks up, and
173 sees her. His face grows grim and menacing. Rita becomes not
desperate as she sees her winnings about to be taken from her.
at him with horrified, accusing eyes. Elliott sees the accusat-
ion in them and springs to his feet, crosses to the bulier with
horror on his face.

166 INT. RITA'S ROOM Close shot Thane.
He plays this with the air of a successful crook thumbing his
nose at the double crosser. With a smile, he shows Rita the
174 jewels, then closes the case and pockets it. Laughs in a hard,
sarcastic manner, and turns toward the window. In a gesture indicating
the body, he says:

167 INT. RITA'S ROOM Full shot.
There should be a bridge lamp in the room near the dressing table.
TITLE As Thane turns, Rita, desperate, runs past the lamp to the table,
snatches up a pair of shears, and goes after Thane. He whirls
and confronts her, his face hard and menacing, his fists doubled.
She stops. He takes a step toward her and Rita, backward as before,
retreats before him. He takes another step, she steps back, trips
over the cord of the bridge lamp (closeup her foot) and falls
backward, striking her head on the edge of the marble or onyx
table in the center of the room. She falls, and he looks at her,
puzzled.

168 INT. LIBRARY Medium shot.
Elliott, suddenly realizing that Rita has never satisfactorily
explained her scene with Norma, rises and exits.

175 INT. RITA'S ROOM Closeup Elliott.
As he realizes that if the butler believes him guilty a jury
169 INT. RITA'S ROOM Full shot.
Thane snatches up Rita's wrist, feels no pulse, and realizes that
she is dead. His impulse is to escape with the loot at once.
He crosses, exits through the window, and from the outside lowers
it to the same position it was before his entrance.

176 INT. RITA'S ROOM Medium shot.
Elliott looks at the body, then at the butler -- quickly seizes
the man by the arm and pulls him out of the room.

170 INT. HALLWAY. CLOSE SHOT.
Elliott enters to Rita's door and raps. Gets no answer, tries
the door, and angrily enters.

177 INT. UPPER HALL Medium shot.
Elliott and the butler enter from the room, Elliott stern and
determined. They cross down the stairs.

171 INT. RITA'S ROOM Medium shot.
Elliott stops in amazement as he sees the dead body. Crosses
and drops down by it, fearing that his wife has fainted as a
178 result of their scene. Examines her. Realizes with horror
that she is dead.

172 INT. HALLWAY Medium shot.
Butler enters, sees the open door, and mechanically starts to
close it as he passes by. Then sees the scene inside -- Elliott
179 kneeling by Rita. He stops, rooted to the spot by astonishment.
Elliott says to him:

135 INT. OFFICE Close shot both.
Norma asks anxiously:
"YOU WILL CALL THE POLICE AND REPORT MRS. ELLIOTT'S DEATH AS SOON
173 INT. RITA'S ROOM Medium shot.
Elliott, bending over the body, becomes aware that he is not
alone. He looks up and sees the butler in the doorway, looking
at him with horrified, accusing eyes. Elliott sees the accusat-
ion in them and springs to his feet, crosses to the butler with
horror on his face. He and says dully:
"BUT WHEN THEY ASK ME ABOUT IT, SIR -- DO YOU?"
174 INT. RITA'S ROOM Closeshot Elliott and butler.
Elliott comes up to the butler, and with a gesture indicating
the body, he says: "She is dead, sir. Then anxiously assures him
that of course she don't. Elliott leaves a sigh of relief.
Norma asks him how it happened and he says:
"YOU DON'T THINK I -- I DID IT?" HOME FROM MY OFFICE -- HAVEN'T
BEEN HOME TONIGHT.
The butler doesn't answer; his brain is too numbed. He just
stands and looks at Elliott with steady accusation. Elliott
repeats the question and the butler stammers and nods.
180 INT. RITA'S ROOM Medium shot.
"BUT -- BUT YOU WERE ABOUT TO STRIKE HER WHEN YOU QUARRELLED IN
THE LIBRARY," out. The butler hatches, then, very much dis-
tressed, wringing his hands perhaps, he crosses slowly, picks
up the telephone, and is phoning the police as we
Elliott gets the title and graps.
175 INT. RITA'S ROOM Closeup Elliott.
As he realizes that if the butler believes him guilty a jury
will find that many a man has gone to the chair on evidence less
circumstantial than this.
181 INT. OFFICE Medium shot at Norma's desk. Fade in NIGHT
176 INT. RITA'S ROOM Medium shot.
Elliott looks at the body, then at the butler -- quickly seizes
the man by the arm and pulls him out of the room. She
put them into her handbag -- her personal letters, a needle and
thread, a dictionary, etc., sadly.
177 INT. UPPER HALL Medium shot.
Elliott and the butler enter from the room, Elliott stern and
determined. They cross down the stairs.
182 Norma in the background, under the little circle cast by the dra-
light. The door opens behind her with the stealthy slowness
of secret entering. Elliott enters, snaps on the full light.
178 INT. BIG HALL Full shot.
Elliott runs down the stairs, followed by butler, goes to his
hat and things in foreground, picks them up, and turns to the man,
183 who wonders and is more than ever convinced of Elliott's guilt
while these preparations for flight are being made.
ing himself only by his nerves.
179 INT. HALL Close shot Elliott and butler,
184 Elliott says to him:
With an exclamation of concern Norma runs to him. He closes
door carefully after him. Norma takes him over to a chair,
and fetches a glass of water, makes him drink, and shows pre-
sincern.

185 INT. OFFICE Close shot both.
Norma asks anxiously:
TITLE "YOU WILL CALL THE POLICE AND REPORT MRS. ELLIOTT'S DEATH AS SOON AS I AM GONE."
TITLE "WHAT'S HAPPENED? WHAT'S THE MATTER?"
The butler nods, thinks, and asks with horror:
Elliott takes the title and says dully:
TITLE "BUT WHEN THEY ASK ME ABOUT YOU, SIR -- ?"
TITLE "RITA IS DEAD -- YOU DON'T THINK I KILLED HER, DO YOU?"
Elliott takes the title and says:
Norma takes the shock of the title, then anxiously assures him that of course she don't. Elliott heaves a sigh of relief.
Norma asks him how it happened and he says:
TITLE "YOU'LL TELL THEM I HAVEN'T COME HOME FROM MY OFFICE -- HAVEN'T BEEN HOME TONIGHT."
TITLE I DON'T KNOW -- WE HAD QUARRELED AND SHE WENT TO HER ROOM --
The butler looks at him, puzzled. Elliott shakes him and the butler snaps out of his shock at this deception and nods.
180 INT. HALL Full shot.
Elliott rushes out. The butler watches, then, very much distressed, wringing his hands, perhaps, he crosses slowly, picks up the telephone, and is phoning the police as we see field of camera while the lieutenant turns sternly on the butler and demands his version of the affair. The butler, scared and rattled, tries to tell.
181 INT. OFFICE Close shot Elliott and Norma.
Norma, excited, turns to him and demands:
TITLE IN ELLIOTT'S OFFICE, THE GIRL WHO HAD CHOSEN SELF-RESPECT RATHER THAN LOVE WAS PACKING HER BELONGINGS.
187 INT. OFFICE Close shot Elliott and Norma.
He finishes his story and looks anxiously at her. She is staring away, seeing nothing, thinking. Elliott says:
181 INT. OFFICE Medium shot at Norma's desk. Fade in NIGHT
Get a good photographic study of Norma, illuminated by the overhead drop lamp, as she takes her personal belongings a little sadly from the desk where she has worked for so many years. She put them into her handbag -- her personal letters, a needle and thread, a dictionary, etc., sadly.
182 Norma turns, her mind on something, else, and absently reassures
182 INT. OFFICE Full shot.
Norma in the background, under the little circle cast by the drop light. The door opens behind her with the stealthy slowness of secret entering. Elliott enters, snaps on the full light.
TITLE "OF COURSE, BUT I BELIEVE ME INNOCENT WHAT WOULD YOU THINK?"
Norma, startled, turns. She sees
183 He breaks down and she comforts him. He says:
Haggard and worn, his eyes staring. At a high pitch, and controlling himself only by his nerves.
TITLE "WE WERE ALONE IN THE HOUSE -- IF I DIDN'T KILL HER, WHO DID?"
184 INT. OFFICE Full shot.
With an exclamation of concern Norma runs to him. He closes door carefully after him. Norma takes him over to a chair, and fetches a glass of water, makes him drink, and shows great concern.

185 INT. OFFICE Close shot both.
Norma asks anxiously:
188 "WHAT'S HAPPENED? WHAT'S THE MATTER?"
Elliott takes the title and says dully:
189 "RITA IS DEAD -- YOU DON'T THINK I KILLED HER, DO YOU?"
Norma takes the shock of the title, then anxiously assures him that of course she don't. Elliott heaves a sigh of relief. Norma asks him how it happened and he says:
TITLE I DON'T KNOW. WE HAD QUARRELED AND SHE WENT TO HER ROOM --
He goes on telling her the story of how he found her.
188 INT. RITA'S ROOM Close shot, body not shown. IN.
The butler enters followed by three policemen, a lieutenant of plain clothes man, and a couple of officers. One of the officers drops down and begins to examine the body, out of field of camera while the lieutenant turns sternly on the butler and demands his version of the affair. The butler, scared and rattled, tries to tell.
191 INT. OFFICE Close shot Elliott and Norma.
Norma, excited, turns to him and demands:
187 "I'M LAWYER ENOUGH TO KNOW A HOPELESS CASE WHEN I SEE IT. THEY'LL SEND ME TO THE CHAIR IF THEY CATCH ME."
Elliott realizes that he never noticed. Tells Norma that he doesn't know. Norma asks, intent on getting to work:
TITLE "I'M LAWYER ENOUGH TO KNOW A HOPELESS CASE WHEN I SEE IT. THEY'LL SEND ME TO THE CHAIR IF THEY CATCH ME."
Norma turns, her mind on something, else, and absently reassures him. He says:
TITLE "IF MY OWN BUTLER WON'T BELIEVE ME INNOCENT WHAT WILL A JURY THINK?"
He breaks down and she comforts him. He says:
TITLE "WE WERE ALONE IN THE HOUSE -- IF I DIDN'T KILL HER, WHO DID?"
191 He sinks forward and bows his head in his hands.
Elliott and Norma at desk or chair. Norma rises and leads Elliott to the door. He asks where they're going and she says:

188
TITLE

INT. OFFICE. Closeup Norma. Thinking back. She widens her eyes as she recollects.

FADE OUT. He accepts the suggestion gratefully and puts out the lights as they exit hurriedly.

189

INT. HALL. Fade in. Thane and Rita as in Scene 144. Thane is saying.

193

INT. RITA'S ROOM. Full shot. The butler has been seated on a chair. The plain clothes man or Lieutenant is interrogating him while a policeman in uniform, a short and fat man, stands behind him. The policeman has a notebook. The butler is very much worried and the lieutenant is grim and merciless.

TITLE

TITLE

194

With the excitement of a desperate man. Rita has been waiting for some such crisis in his affairs, and cannot quite conceal her satisfaction as she tells him she'll do the best she can. Thane, aware that she is lying, pretends gratitude as a reporter enters, goes up to one of the officers, and says "Im Jones of the Times. Where's the chief?" The cop tells him upstairs. Jones crosses by table, sees picture of Elliott in frame, and takes it, frame and all. He exits.

TITLE

190

INT. OFFICE. Closeup Norma as in 188. FADE IN. She realizes that if anyone killed Rita it was Thane, and her lips part in a smile as she knows that he will be with Bull if she has loot.

196

198

Cops as before, lieutenant interrogating the butler. The butler keeps looking at the door, he would like to get away. The lieutenant says:

191

INT. OFFICE. Close shot Elliott and Norma. Norma, excited, turns to him and demands:

TITLE

"TITLE

"SO MR. ELLIOTT WASN'T HOME ALL EVENING?"
"WERE YOUR WIFE'S JEWELS GONE?"
The butler shakes his head -- that's his story and he'll stick to it.
Elliott realizes that he never noticed. Tells Norma that he doesn't know. Norma asks, intent on getting to work!

197

196

TITLE

PRESENT

INT. RITA'S ROOM. CLOSE SHOT LIEUTENANT AND BUTLER. Get the triumphant expression on the lieutenant's face as he sees he's got the butler. He bends closer and says grimly:

TITLE

Elliott tells her -- a diamond brooch, an emerald ring, pearl vase, etc. Norma mentally notes down the articles. Elliott asks what she is going to do. Norma says:

TITLE

The butler stares aghast -- sees the trap waiting beneath his feet. He was killed for those jewels. I'll give the man before morning.

202

TITLE

INT. OFFICE. Full shot. Elliott looks at her with hope and asks how. She tells him there's no time for talk.

191

201

The butler takes the title -- stares wildly around -- goes to Elliott and Norma at desk or chair. Norma rises and leads Elliott to the door. He asks where they're going and she says:

TITLE
TITLE

"I DIDN'T. YOU CAN'T STAY HERE. YOU'VE BEEN CAUGHT. AND WAS HOME -- HOME.
"OF COURSE YOU CAN'T STAY HERE. YOU'VE BEEN CAUGHT. AND WAS HOME -- HOME.
"I'LL HIDE YOU IN MY ROOM ON THE LOWER EAST SIDE."
He grows loving -- hopes that she has come to take him after all --
and takes her hand. She shakes her head and withdraws it.
He collapses in the doorway.
He accepts the suggestion gratefully and puts out the lights as
they exit hurriedly.

192
193

INT. PETRO'S Full shot.
INT. RITA'S ROOM Full shot.
The butler has been seated on a chair. The plain clothes man
or lieutenant is interrogating him, while a policeman in uniform,
a shorthand man, takes down the questions and answers in a note-
book. The butler is very much worried and the lieutenant is grim
and merciless.

TITLE

194

INT. LIBRARY Full shot.
The lights are on. A couple of policemen are about. A reporter
enters, goes up to one of the officers, and says "Im Jones of the
Times. Where's the chief?" The cop tells him upstairs. Jones
crosses by table, sees picture of Elliott in frame, and takes it,
frame and all. He exits.

TITLE

195
196

WITH THE MIDNIGHT EDITION, THE HOUNDS OF THE MANHUNT GIVE TONGUE --
THE VOICE OF THE PACK ECHOES THROUGH THE CITY.

INT. RITA'S ROOM Full shot.
Cops as before, lieutenant interrogating the butler. The butler
keeps looking at the door, he would like to get away. The
lieutenant says: of shown. Shot down street shows newsboy
coming toward camera crying extras. A late pedestrian buys
one. Newsboy hears call off and crosses to taxi standing
by curb. Taxi driver buys one.
"SO MR. ELLIOTT WASN'T HOME ALL EVENING?"

TITLE

(Norma, garbed as Fadeaway Anne, might hasten through this shot.)
The butler shakes his head -- that's his story and he'll stick
to it.

199

EXT. STREET NEAR PETRO'S Close shot taxi driver.
As he opens the newspaper and sees.

196

INT. RITA'S ROOM CLOSE SHOT LIEUTENANT AND BUTLER.
Get the triumphant expression on the lieutenant's face as he
sees he's got the butler. He bends closer and says grimly:

INSERT

ATTORNEY SOUGHT FOR SLAYING WIFE
NEWS STORY AND PICTURE OF ELLIOTT UNDERNEATH.

TITLE

"AND YOU WERE ALONE WITH HER ALL EVENING?"
The chauffeur begins to read the account of the affair with the
relish of a man who enjoys his morning murder. The butler stares aghast -- sees the trap yawning beneath his
feet, but has to nod. The lieutenant exclaims triumphantly:

200

INT. PETRO'S Full shot.
Anne, agitated, enters to center, looks around, see Bull at his
cups. "THERE YOU'LL HAVE A HARD TIME CONVINCING A JURY THAT THE
UPKILLER WASN'T -- YOU!" his usual homage. Seats her with a
gentleman's consideration.

TITLE

201

The butler takes the title -- stares wildly around -- goes to
pieces and exclaims:
INT. PETRO'S Close shot Anne and Bull.

TITLE

"I DIDN'T DO IT -- I LIED TO YOU -- SHE TELLS HIM SHE IS TIRED --
HE FOUND HER!" -- just wanted to come in and rest -- home. home.
He grows loving -- hopes that she has come to take him after all --
and takes her hand. She shakes her head and withdraws it.
He collapses in the chair. The lieutenant looks at him triumphantly.

202
197

INT. PETRO'S Full shot.
INT. RITA'S ROOM Full shot. Rita, and continually glancing back.
Jones, the reporter, is on talking with one of the cops and
showing him the picture. The lieutenant crosses to them and
sees, nods his approval of the picture, and tells the policeman.

203
TITLE

INT. PETRO'S Medium shot at table.
"SEND OUT A GENERAL ALARM FOR ELLIOTT -- HE DID IT." Anne is the same
girl Thane saw with Bull earlier in the evening. He merely
glances at her. Anne watches them closely. Bull raises his
brows inquiringly. Thane nods. "Yes, - I got it." Bull turns
to Anne, excuses them, and exits with the reporter as we Anne watches
and sees.

TITLE

INT. PETRO'S Full shot on rear.
WITH THE MIDNIGHT EDITION, THE HOUNDS OF THE MANHUNT GIVE TONGUE --
THE VOICE OF THE PACK ECHOES THROUGH THE CITY.

198

EXT. STREET NEAR PETRO'S Fade in full shot. The man
goes back and sits down again as they exit. He opens it and

205

A street corner with illumination from lamp overhead, may be
suggested instead of shown. Shot down street shows newsboy
coming toward camera crying extras. A late pedestrian buys
one. Newsboy hears call off and crosses to taxi standing
by curb. Taxi driver buys one. Tucks it into her hand after
writing the address on it.

(Norma, garbed as Fadeaway Anne, might hasten through this shot)

206
199

INT. PETRO'S Full shot.
EXT. STREET NEAR PETRO'S Close shot taxi driver.
As he opens the newspaper and sees.
Come quickly.

207
INSERT

EXT. STREET NEAR PETRO'S
Medium shot on taxi at curb. Anne enters, gives the note and
ATTORNEY SOUGHT FOR SLAYING WIFE to hurry. Driver tips his hat
NEWS STORY AND PICTURE OF ELLIOTT UNDERNEATH. Its down the block
and drives out. Anne looks around underneath. Its down the block
into the darkness.

The chauffeur begins to read the account of the affair with the
relish of a man who enjoys his morning murder. He goes into private room.
Ad lib means who ever. Suggest she climb fire escape to cable over alley, crosses alley
on cable, and drops to roof of Petros. Exits through skylight.

200
213

INT. PETRO'S Full shot.
Anne, agitated, enters to center, looks around, see Bull at his
customary table waiting for Thane, and crosses to him. He gets
up and greets her with his usual homage. Seats her with a
gentleman's consideration.

201

INT. PETRO'S Close shot Anne and Bull.

- big bills and begins counting off. Thane watches, his eyes
 222
 214. INT. PETRO'S HALLWAY. Money and figures what he could
 He asks her what is the matter. She tells him she is tired --
 Smiles at him -- just wanted to come in and rest on her way home.
 He grows loving -- hopes that she has come to take him after all --
 and takes her hand. She shakes her head and withdraws it.
 He looks at her hopelessly.
215. INT. PETRO'S PRIVATE ROOM. Keyhole shot suggested. Closeup driver
 bare, dingy furnished room such as might exist over a crook's
 restaurant. Furnished for card playing, not sleeping. Bull
 and Thane sit opposite each other at poker table, haggling over
 202 INT. PETRO'S Full shot. Thane enters, worried, hurried, and continually glancing back
 over his shoulder. He sees Bull and crosses to him.
203. 216. INT. PETRO'S Medium shot at table. Bull sees Thane and rises as Thane comes up. Anne is the same
 girl Thane saw with Bull earlier in the evening, so he merely
 glances at her. Anne watches them closely. Bull raises his
 brows inquiringly. Thane nods, "Yes, I got it." Bull turns
 to Anne, excuses them, and Thane follows him off. Anne watches
 and sees
217. 218. INT. PETRO'S Private Room - Keyhole shot
 Bull holds up three or four fingers. Thane rejects the price
 with a gesture of disgust. Argues with Bull, who is firm.
- 204 218. INT. PETRO'S Full shot on rear. A stairway runs up in the rear. Near it sits a man, perhaps
 Petro, who is really guarding this stairway and the privacy of
 whose who use it. Bull nods to him as they pass. The man
 nods back and sits down again as they exit. He opens it and
 admits taxi man, who gives him note. Taxicab driver studies
 205 219. INT. PETRO'S Close shot Anne. Watching, she sees them exit. She knows that she cannot follow
 up that stairway, so she takes a pencil from her vanity bag and
 scribbles a note on the menu. Tucks it into her hand after
 writing the address on it.
- 206 219. INT. PETRO'S Close shot of Elliott
 is the reads Norma's note. It says:
 Turning the key in the lock and watching Thane's shadow on the
 wall. Thane's hand goes to his pocket and
 (INSERT) Anne rises and saunters out casually.
- The man we want is in a private room over Petro's Restaurant.
 Come quickly.
- 207 EXT. STREET NEAR PETRO'S Medium shot on taxi at curb. Anne enters, gives the note and
 a bill to driver, and tells him to hurry. Driver tips his hat
 and drives out. Anne looks around and exits down the block
 into the darkness.
220. 208 Ad lib means whereby Anne gets to hallway outside private room.
 to Suggest she climb fire escape to cable over alley, crosses alley
 on cable, and drops to roof of Petros. Exits through skylight.
- 213 221. INT. PETRO'S Private Room. Bull enters, looks off, desperate. Will
 Elliott never come? Goes back to keyhole and watches.
222. INT. PETRO'S Private Room - Medium shot
 Bull and Thane conclude their bargaining. Thane accepting Bull's
 proposition, although with bad grace. Bull takes out a wad of

222
Co 214

big bills and begins counting off. Thane watches, his eyes
INTERIOR OF PETRO'S HALLWAY. Bull looks at the money and figures what he could
cannot enter from around corner or down skylight ladder.
of crosses to keyhole, of door and peers in. She sees
spring for the door and opens it.

215.
232

INTERIOR OF PRIVATE ROOM - Keyhole shot suggested. Closeup driver
bare, dingy furnished room such as might exist over a crook's
restaurant. Bull sits opposite Thane at poker table, haggling over
the price for the stones. Thane reaches into jewel box, picks
up a handful of stuff, and trickles it from his palm back into
box. It glitters.

224.
216.

INTERIOR OF PRIVATE ROOM - Full shot
Bull is winning the fight. Medium shot a least rally, which
INTERIOR OF PETRO'S HALLWAY - Closeup of Norma
as she realizes that this is the stuff and she has found the
names she watches in their case over to Bull, who pockets
the bulky article and rises.

217.
225.

INTERIOR OF PRIVATE ROOM - Closeup shot of Norma
INTERIOR OF PRIVATE ROOM - Keyhole shot
Bull holds up three or four fingers. Thane rejects the price
with a gesture of disgust. Argues with Bull, who is firm.
Fearful of being caught, she shrinks back down the hall. It
looks as though they will lose Thane after all.

218.
226.

INTERIOR OF NORMA'S BEDROOM - Medium shot
Elliott sitting despondently in a chair by the flickering
gaslight. As he hears a rap at the door. He opens it and
admits taxi man, who gives him note. Taxi cab driver studies
Elliott curiously, wondering where he has seen that face before,
while he is doing this Thane is watching him and slowly
breaching for his gun. Medium shot on Bull and Thane
breaching up, still checking Thane. His face is ferocious and
bestial. He shakes his head to the girl's pleading and goes
on throttling Thane.

219.
227.

INTERIOR OF NORMA'S BEDROOM - Close shot of Elliott
is the reads Norma's note. It says: shot of Bull
Turning the key in the lock and watching Thane's shadow on the
wall beside him. He sees Thane's hand go to his pocket and
wondering to come out in the shadow. Norma

(INSERT -

WOMAN'S HAND) Bull and Elliott
The man we want is in a private room over Petro's Restaurant.
Come quickly.

228.
TITLE:

INTERIOR OF PRIVATE ROOM - Medium shot at door
As Thane pulls his gun, Bull whirls and grapples at him. They
and lit fight. The gun falls to the floor. THING ON THE
Elliott realizes that his life depends on speed.

229.
220.

INTERIOR OF HALLWAY - Medium shot on girl
INTERIOR OF NORMA'S BEDROOM - Medium shot
The chauffeur, still puzzled by Elliott's face, as Elliott
seizes his hat and rushes the chauffeur out.

230.
221.

INTERIOR OF PRIVATE ROOM - Full shot
INTERIOR OF HALLWAY - Medium shot
Girl enters, sees gun, on
Aimed at the keyhole. She rises, looks off, desperate. Will
Elliott never come? Goes back to keyhole and watches.
as holding his shoulder, while Thane scrambles panting to his
feet, gulping, his throat agonized. He comes toward Norma.

222.

INTERIOR OF PRIVATE ROOM - Medium shot
Bull and Thane conclude their bargaining, Thane accepting Bull's
proposition, although with bad grace. Bull takes out a wad of

222
Cont'd.
232.

big bills and begins counting off. Thane watches, his eyes glittering as he sees all this money and figures what he could do with it and the jewels too. Bull looks up, sees the greed of the crook's face, and goes on counting. Driver leans the springs for the door and opens it.

223.
232.

"Put 'em up". He does. He can't understand it. Then his EXTERIOR TAXI. Movement of running taxi suggested. Closeup driver puzzled by the familiar face in the cab behind him. He looks down at the newspaper spread out on the seat beside him and sees the picture. In a flash his face becomes one of certainty. He has the man the entire city is searching for, right in the cab with him. In the corner as Thane, reining collapse, staggers toward Norma. Norma menaces him with the gun, but he staggers

233.

INTERIOR OF PRIVATE ROOM Full shot Bull is winning the fight. Thane makes a last rally, which

224.

INTERIOR OF PRIVATE ROOM Medium shot Bull hands the money over to Thane, who takes it and without verifying the count, puts it in his pocket. Thane slowly shoves the jewels in their case over to Bull, who pockets the bulky article and rises.

241.
234.

INTERIOR OF PRIVATE ROOM Close shot of Norma As she exclaims.

225.

INTERIOR OF HALLWAY Medium shot Norma, at the keyhole, sees Bull coming toward her and the door. Fearful of being caught, she shrinks back down the hall. It looks as though they will lose Thane after all.

TITLE:

226.

Thane, the sun in his hand, crosses to Bull and takes the jewels from his pocket, puts them back in his own, while Norma

225.

INTERIOR OF PRIVATE ROOM Medium shot on Bull and Thane Bull takes the key out of his pocket (where it must be, or Norma couldn't see through keyhole) and unlocks the door. While he is doing this Thane is watching him and slowly

223.

INTERIOR OF PRIVATE ROOM Medium shot on Bull and Thane reaching up, still shaking Thane. His face is ferocious and bestial. He shakes his head to the girl's pleading and goes on throttling Thane.

227.

INTERIOR OF PRIVATE ROOM Close shot of Bull Turning the key in the lock and watching Thane's shadow on the wall beside him. He sees Thane's hand go to his pocket and

226.
244.

INTERIOR OF PRIVATE ROOM Medium shot Norma the gun begin to come out in the shadow. Bull and calls. Thane with gun picks it up. Holds it on

228.

TITLE:

INTERIOR OF PRIVATE ROOM Medium shot at door "As Thane pulls his gun, Bull whirls and grapples at him. They

235.
229.

INTERIOR OF HALLWAY Medium shot on girl She hears the fight, runs up to the door, tries it, and opens it. Steps in. Bull gets the cable and might construe it to mean that Thane is the man she loves. But he is mad, drunk with blood lust -- a killer. He only growls and goes back to throttling Thane.

245.
230.
238.

INTERIOR OF HALLWAY Full shot Thane fighting desperately with Bull. Girl enters, sees gun, on floor at her feet, understands, and watches, fascinated. She knows this will detain Thane, and that is what she wants. He lies, gritting his teeth with pain as holding his shoulder, while Thane scrambles panting to his feet, gulping, his throat agonized. He comes toward Norma. Thane with his chair lurching back to the other door. Norma crashed in a heap by the hallway door. He battles at the door with the chair. Norma moves weakly, struggling to

231. EXTERIOR OF STREET NEAR PETRO'S. Same location as before.
 232. Cop standing in light of lamp. Taxi drives in. Driver leans the
 233. over and shows cop the paper, indicating back into cab. Cop
 springs for the door and opens it.

"Put 'em up". He does. He can't understand it. Then his
 tricky brain gets working.

232. EXTERIOR OF STREET NEAR PETRO'S Medium shot other side of cab.
 Elliott opens the door and jumps out. Runs off, pursued by
 the cop, who blows police whistle as he runs out. he sees that

240. INTERIOR OF PRIVATE ROOM Full shot
 Bull groaning in the corner as Thane, feigning collapse, staggers
 toward Norma. Norma menaces him with the gun, but he staggers

233. INTERIOR OF PRIVATE ROOM Full shot
 Bull is winning the fight. Thane makes a last rally, which
 ends as Bull knocks him down. Bull, infuriated by the
 treachery of the crook, bends down and seizes Thane by the
 throat, shaking him like a rat.

Elliott hears the shots and jumps free of the cop who holds
 him prisoner and rushes into the room.

241. INTERIOR OF PETRO'S Full shot

234. INTERIOR OF PRIVATE ROOM Close shot of Norma
 as she exclaims:

INTERIOR OF PRIVATE ROOM Medium shot at door
 Elliott, entering, stops aghast as he sees:

TITLE: INTERIOR OF PRIVATE ROOM Full shot
 232. PLEASE, BULL, DON'T. Thane, the sun in his hand, crosses to Bull and takes the
 jewels from his pocket, puts them back in his own, while Norma
 she knows that a dead Thane cannot help Elliott. Thane hears someone coming and
 rushes to door just in time to turn key as Norma hears Elliott
 rushing up stairs and begins to scream for help.

235. INTERIOR OF PRIVATE ROOM Medium shot on Bull and Thane
 He looks up, still choking Thane. His face is ferocious and
 243. bestial. He shakes his head to the girl's pleading and goes
 on throttling Thane. Thane begins pounding on door, trying to
 batter it down. Bull looks at Elliott.

236. INTERIOR OF PRIVATE ROOM Medium shot of Norma
 244. She pleads, then sees the gun and picks it up. Holds it on
 Bull and calls: Thane with gun crosses to other door. tries it
 and finds it locked. He pockets the gun and picks up a chair.
 Smashes at door. Turns and sees Norma running across to the
 hallway door, where key is still in lock as left by Bull. Thane
 TITLE: "STOP, BULL -- THAT MAN'S LIFE IS THE BIGGEST THING ON THE
 WORLD TO ME!"

245. INTERIOR OF PRIVATE ROOM Close shot of Bull
 237. INTERIOR OF PRIVATE ROOM Medium shot of Bull and Thane.
 Bull gets the tattle and groans as he sees the chair. Norma.
 is the man she loves. But he is mad, drunk with blood lust --
 a killer. He only growls and goes back to throttling Thane.

246. INTERIOR OF HALLWAY
 Elliott trying to break down hallway door. Inside, he hears
 238. INTERIOR OF PRIVATE ROOM Full shot
 with a cop of prayer, Norma shoots. Bull gets it in the shoulder
 and it knocks him over. He lies, gritting his teeth with pain
 as holding his shoulder, while Thane scrambles panting to his
 247. feet, gulping. His throat agonized. He comes toward Norma. Norma leaves
 Thane with his chair running back to the other door. He batters at the
 Norma crushed in a heap by the hallway door. He batters at the
 other door with the chair. Norma moves weakly, struggling to
 her feet as

239. INTERIOR OF PRIVATE ROOM Medium shot
Thane staggering toward Norma and the open door. She raises the revolver and tells him to stop. Amazed, he stops. She says
"Put 'em up". He does. He can't understand it. Then his tricky brain gets working.
249. INTERIOR OF PRIVATE ROOM
Norma on her feet half across room as cops break through. Thane
240. INTERIOR OF PRIVATE ROOM Full shot
Bull groaning in the corner as Thane, feigning collapse, staggers toward Norma. Norma menaces him with the gun, but he staggers blindly toward her -- near enough -- his arms shoot out and he knocks the gun up. It goes off and Norma struggles with him. He throws her to floor and stands, the gun in his hand, master of the situation.
250. INTERIOR OF HALLWAY
Elliott hears the shots and jerks free of the cop who holds
241. INTERIOR OF PETRO'S Full shot
Alarm and scurrying as Elliott rushes through, with policemen right behind him.
251. INTERIOR OF PRIVATE ROOM Medium shot at door
Elliott, entering, stops aghast as he sees:
242. INTERIOR OF PRIVATE ROOM Full shot
Thane, the gun in his hand, crosses to Bull and takes the jewels from his pocket, puts them back in his own, while Norma gets to her feet and watches. Thane hears someone coming and rushes to door just in time to turn key as Norma hears Elliott rushing up stairs and begins to scream for help. Turns and sees Elliott. He turns away, overcome by emotion.
243. INTERIOR OF HALLWAY
Elliott rushes in and begins pounding on door, trying to batter it down. Norma turns to Elliott and says, "The officer holding me catches her, but she wards him off with her head and proceeds to the hallway door, where key is still in lock as left by Bull. Thane rushes after her, raising his chair menacingly.
244. INTERIOR OF PRIVATE ROOM Full shot
Ignoring Norma, Thane with gun crosses to other door. Tries it and finds it locked. He pockets the gun and picks up a chair. Smashes at door. Turns and sees Norma running across to the hallway door, where key is still in lock as left by Bull. Thane rushes after her, raising his chair menacingly.
245. INTERIOR OF PRIVATE ROOM Close shot of Bull
Reclining on the floor, helpless with smashed shoulder. He covers his eyes and groans as he sees the chair floor Norma. He nods. She hands them to the head of the police, indicates Thane and says:
Elliott takes the title and gulps. He stares at her, wrecked
246. INTERIOR OF HALLWAY
Elliott trying to break down hallway door. Inside, he hears something which causes him to redouble his efforts. Cops enter and subdue him -- handcuff him --
The head cop takes the title and crosses to Thane. Tells the officers with him to take him to the station at once. As this cop leads Thane off another brings Bull forward.
247. INTERIOR OF PRIVATE ROOM Full shot
Thane with his chair running back to the other door. He leaves Norma crushed in a heap by the hallway door. He batters at the other door with the chair. Norma moves weakly, struggling to her feet as

249. INTERIOR OF PRIVATE ROOM Full shot
248. INTERIOR OF HALLWAY ROOM Medium shot Bull, Norma, officers.
Elliott, handcuffed, is sobbing and raging. Cops are crashing
at the hallway doors. They break through. Norma
smiles at him, and he scowls at her. Norma says:

249. INTERIOR OF PRIVATE ROOM
TITLE: Norma on her feet half the room as cops break through. Thane
turns, drops his chair, and pulls out revolver as he sees that
he cannot break out in time. Cops pull guns. As Thane lifts
his gun, Norma rushes toward him, just as the cops fire she
throws herself on him -- reels -- falls, pulling him down with
her weight. The cops rush over to them. The officer to let him go.
The officer steps back. Bull comes closer to Norma.

250. INTERIOR OF HALLWAY
256. Elliott hears the shots and jerks free of the cop who holds
him prisoner, and rushes into the room. He looks at her,
appreciating the lie she told to get him let off. He bends
down and takes her hand. She looks at him sadly. He kisses
her hand and she says, as he bends down, her face wonderfully

251. INTERIOR OF PRIVATE ROOM Medium shot at door
Elliott, entering, stops aghast as he sees:
She opens the paper, scans the headlines, and shows the usual
"GOOD-BYE, BULL. I'M SORRY, BUT -- A WOMAN CAN'T HELP --"

252. INTERIOR OF PRIVATE ROOM Medium shot on Norma
The policeman helping her at her feet is concerned as she puts
her hand to her side and sways. Officers are handcuffing
Thane. Others helping Bull to his feet. Norma turns and sees
Elliott. He looks at her, blinks -- a tear rolls down his
cheek. He turns away, overcome by emotion.

253. INTERIOR OF PRIVATE ROOM Closeup of Norma
257. Faint, in pain, battered and bruised, her face lights up with
love as she looks at Elliott. She leans on a policeman.
Norma turns to Elliott and sways. The officer holding her up
catches her, but she wards him off with her hand and crosses
the step or two to Elliott, who watches her with dread and
his hunger for her jewels.

254. INTERIOR OF PRIVATE ROOM Full shot
Elliott takes a step toward her. The cop restrains him. Norma
holds up her hand and sways as, still holding her side, she
crosses to Thane. From his pockets she takes the jewels box
and opens it. Shows it to Elliott and asks:
Norma smiling at him. She takes her hand away from her side
and a stain shows on her garment as she takes his hands. She
looks at him, smiling, and murmurs:

TITLE: "ARE THESE -- THE JEWELS?"

TITLE: "OUR TROUBLES ARE OVER NOW -- WHY AREN'T YOU SMILING, DEARY?"
He nods. She hands them to the head of the police, indicates
Thane and says: Elliott takes the title and gulps. He stares at her, wracked
by dread and anxiety for her, as she murmurs:

TITLE: "YOU SAW -- WHO HAD THEM. YOU'LL MAKE HIM TELL -- HOW SHE DIED."

TITLE: The head cop takes the title big and crosses to Thane. Tells
the officers with him to take him to the station at once. As
this cop leads Thane off, another brings Bull forward.

Her eyes close as she finishes the title.

259. INTERIOR OF PRIVATE ROOM Full shot
 255. INTERIOR OF PRIVATE ROOM Medium shot Bull, Norma, officers.
 Bull, holding his shoulder, comes up by Norma. The officers
 indicates him and asks her what he had to do with it. Norma
 smiles at him, and he scowls at her. Norma says:

TITLE: "HE WAS GOING TO BUY THEM -- BUT HE CALLED THE DEAL OFF WHEN I
 WARNED HIM THEY WERE STOLEN."
 TITLE BUT A NEW DAY DAWNS AT LAST

260. The captain takes the title and tells the officer to let him go.
 The officer steps back. Bull comes closer to Norma.
 This is a private room in a luxurious hospital, and can be as
 artistic and luxurious as we please. Edith -- I mean Abne --
 I mean Norma -- is sitting up in bed clad in a very becoming
 256. INTERIOR OF PRIVATE ROOM Close shot of Bull and Norma
 Bull scowling, then his face softens as he looks at her.
 appreciating the lie she told to get him let off. He bends
 down and takes her hand. She looks at him sadly. He kisses
 her hand and she says, as he bends down, her face wonderfully
 tender:

261. INTERIOR OF HOSPITAL ROOM Close shot of Norma
 She opens the paper, scans the headlines, and shows the usual
 TITLE: "GOOD-BYE, BULL. I'M SORRY, BUT -- A WOMAN CAN'T HELP --
 WHAT SHE DOES FOR LOVE."

(INSERT)

DICKIE THANE SENTENCED

Bull takes the title and his shoulders quiver. He straightens
 up, tried to look at her -- blanks -- a tear rolls down his
 cheek. He turns away, overcome by emotion.

Mrs. Bruce Elliott, following
 his burglary of her jewels,
 was today sentenced to from

257. INTERIOR OF PRIVATE ROOM Full shot
 Bull exits with his wounded shoulder, leaning on a policeman.
 Norma turns to Elliott and sways. The officer holding her up
 catches her, but she wards him off with her hand and crosses
 the step or two to Elliott, who watches her with dread and
 anxiety in his face. She comes up to him.

262. INTERIOR OF HOSPITAL ROOM Full shot
 258. INTERIOR OF PRIVATE ROOM Close shot of both
 Norma smiling at him. She takes her hand away from her side
 and a stain shows on her garment as she takes his hands. She
 looks at him, smiling, and murmurs: He kneels by her.

TITLE: "OUR TROUBLES ARE OVER NOW -- WHY AREN'T YOU SMILING, DEAR?"
 263. INTERIOR OF HOSPITAL ROOM Close shot of both
 She takes the flowers and puts them down beside her. He sees
 Elliott takes the title and gulps. He stares at her, wracked
 by dread and anxiety for her, as she murmurs:
 and beckons him closer with her finger. As he folds her in his
 arms, we conclude that we have finished our story and

TITLE: "IT'S AMLOST MORNING -- ALMOST TIME FOR DAWN -- BUT IT'S
 GETTING DARK, DEAR."-- E N D --

Her eyes close as she finishes the title.

259. INTERIOR OF PRIVATE ROOM Full shot
Norma sways and collapses into a heap on the floor. Elliott kneels by her, praying, as the policeman spring to her and work over her, as we

FADE OUT

TITLE BUT A NEW DAY DAWNS AT LAST

260. INTERIOR OF HOSPITAL ROOM Full shot Fade in
This is a private room in a luxurious hospital, and can be as artistic and luxurious as we please. Edith -- I mean Abne -- I mean Norma -- is sitting up in bed clad in a very becoming garment of the variety which bachelors see only on the screen. Her trained nurse enters with the afternoon paper and gives it to her.

261. INTERIOR OF HOSPITAL ROOM Close shot of Norma
She opens the paper, scans the headlines, and shows the usual interest in

(INSERT)

DICKIE THANE SENTENCED

Richard Thane, convicted of homicide for the death of Mrs. Bruce Elliott, following his burglary of her jewels, was today sentenced to from ten years to life.

She looks up from the paper with a sigh at the recollections caused by the item.

262. INTERIOR OF HOSPITAL ROOM Full shot
The nurse hears a tap on the door and admits Elliott. He crosses toward Norma with flowers. The nurse looks over at her was a smile. Norma signals her and the nurse exits. Elliott comes up to her with the flowers. He kneels by her.

263. INTERIOR OF HOSPITAL ROOM Close shot of both
She takes the flowers and puts them down beside her. He sees the paper and indicates the item. She smiles and looks at him inquiringly. He opens his arms to her. She cannot go to them and beckons him closer with her finger. As he folds her in his arms, we conclude that we have finished our story and

-- E N D --

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